MUSICIANS INSTITUTE

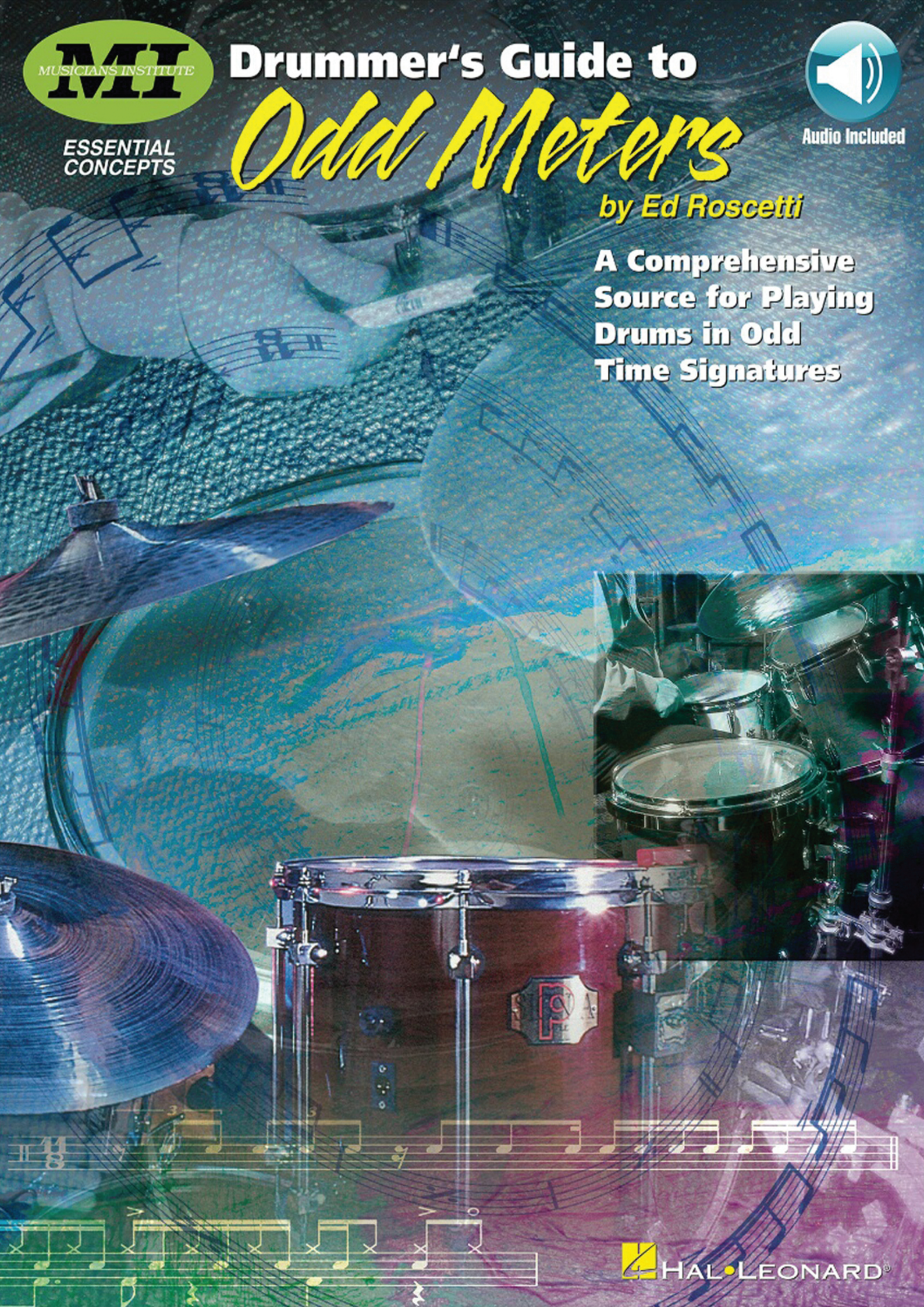
ESSENTIAL CONCEPTS

Drummer's Guide to Odd Meters

Audio Included

by Ed Roscetti

A Comprehensive Source for Playing Drums in Odd Time Signatures



HAL•LEONARD®

Drummer's Guide to Odd Meters

by Ed Roscetti

Edited by Rick Mattingly

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7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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Foreword

I have known Ed Roscetti for many years and have seen him evolve as a student, teacher, player, and composer/producer, as teaching associate and in working together on many music projects. Ed always brings in a vast amount of original ideas.

Ed has come up with a unique approach to drumming by applying the rhythmical outlines and playalong audio in his odd-meter book. This approach helps the student and professional drummer to develop a library of rhythmic ideas for grooving, turnarounds to outline phrases, and soloing. This concept can be applied to any style of music at the drumset.

Joe Porcaro

About the Author

Ed Roscetti, originally from Niagara Falls, New York, is a drummer, composer, producer and teacher who lives and works in Los Angeles. His television and other credits include: *Sunset Beach*, *Saturday Night Live*, *Santa Barbara*, *General Hospital*, *Lifestyles of the/Runaway with the Rich and Famous*, *Night Rider*, *Alpine Stereo*, *Eye on Travel*, *Utah Christmas*, *World Music for Filmmakers*, *Lockheed*, *Radio Bumpers*, *Ford\JBL Compilation*, *MOWs* (Songs), *ACTV Interactive 1998* and *The '60s*. Record producer, arranger and/or songwriter credits include: Bryan Savage "Catfood," Pocket Change "Mediterranean Affair," Clair Marlo "Let It Go," and Ed Roscetti "Landscapes of Christmas."

Ed has worked or collaborated with a substantial collection of artists, including: Quincy Jones, Joe Sample/Crusaders, Joe Porcaro, Jeff Porcaro, Tommy Tedesco, Jon Wolff (*Seinfeld*), Barry Mann/Cynthia Weil, Benny Golson, Robben Ford, and Jeff Baxter (Doobie Bros), among many others.

He has been teaching his odd meter class at Musician's Institute (PIT) for nearly 20 years.

PROFESSIONAL AFFILIATIONS:

American Society of Composers, Authors and Publishers (ASCAP)
National Association of Recording Arts and Sciences (NARAS)
American Federation of Musicians (AFM)
Society of Composers and Lyricists (SCL)
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Very Special Thanks To: My loving partner Claudia and my family, Armeto, Ann, and Linda Roscetti for their constant support.

All Audio Tracks and Charts: Written, Arranged and Produced by Ed Roscetti, Silvio Songs (ASCAP). Drums, Percussion and Keyboards: Ed Roscetti; Guitars: Pathik Desai. Recorded and Mixed at Groovetoons and BPM Productions, Studio City, California.

Table of Contents

Introduction

The rhythmic possibilities of odd meters have always interested me. Most of us in Western Civilization are brought up listening to music in 4/4 time (with an occasional 3/4 waltz). Playing and studying odd meters opens the mind to different rhythmic groupings that can enhance your 4/4 playing, as well as make you comfortable in any musical situation utilizing odd meters. This is very important for TV, film, and jingle work and can become indispensable if you're working with an artist who writes in odd times.

As a drummer, composer, arranger, and producer, studying and playing odd meters has helped me immensely in my work. In this book we are going to talk about breaking down odd time signatures into groups of twos, threes, and ones using eighth notes as the beginning pulse.

The key here is to learn to interpret the group (or groups) of three eighth notes within any style. You already know how to play and feel groups of two eighth notes from playing in 4/4 time. It will be the groups of three eighth notes that will be foreign to you at first. So instead of counting 1-2-3-4-5-6-7 for 7/8 time, we will use 1-2,1-2,1-2-3.

By using this method it won't matter to you what time signature you are in. You will eventually just figure out where the groups of eighth notes fall within the phrase and in what way you wish to stylize the subdivisions of twos, threes, and ones. (This book is set up as a workbook. The more rhythms, grooves and fill ideas that you write, the more progress you will make with this concept.)

About the Rhythmic Guide Concept

The Rhythmic Guide is a breakdown of rhythms that can be used on any given subdivision. Each odd meter subdivision in this book has its own Rhythmic Guide for you to learn before you create original ones on your own. You will start off by playing these rhythms on a snare drum with the snares off, on a hand drum, or on your lap. Start by playing one rhythm over and over again against the ostinato in your foot until it feels comfortable. Then play one rhythm into the next, two bars each. Now randomly jump around the Guide.

This approach will help you internalize the rhythms away from the drumset. Once you have mastered the rhythms in the book, you can create your own. From the Rhythmic Phrases we will create orchestrated grooves, fills and solo ideas on the drumset and play these ideas with the band on the play-along audio.

Note: On the accompanying audio, each Rhythmic Guide example in Chapters 1 through 4 is two bars long. Each Rhythmic Guide example in Chapter 5 is one bar. Chapters 6 and 7 have no audio examples for Rhythmic Guides.

Not all meters are covered in this book, but once you have learned this concept, you will be able to write Rhythmic Guides for yourself in any meter, including 4/4.

About the Five Steps to Musicality

The concept of this book revolves around the Five Steps to Musicality. You will see the Five Steps in Chapters 1 through 6. The repetition of these steps in each meter is the key to this book. If utilized properly, it will enable you to play any Rhythmic Phrase in any meter, including 4/4 and 2/4. By the end of Step Five, any rhythm that you have chosen will be part of your musical vocabulary for life!

About the Charts

In addition to listening and playing along with the audio, I recommend getting together with other musicians and playing the charts, utilizing different grooves and tempos. This will help you develop your internal clock and time feel away from the audio examples.

The charts have either 1- or 2-bar cowbell countoffs in the given meter. The countoff is either in quarter notes or subdivided eighth notes. Learn the countoff first and then play the chart.

Charts show subdivisions for syncopation of rhythm; use the grooves in this book and your own grooves and fills to play along. Have a good time and groove hard.

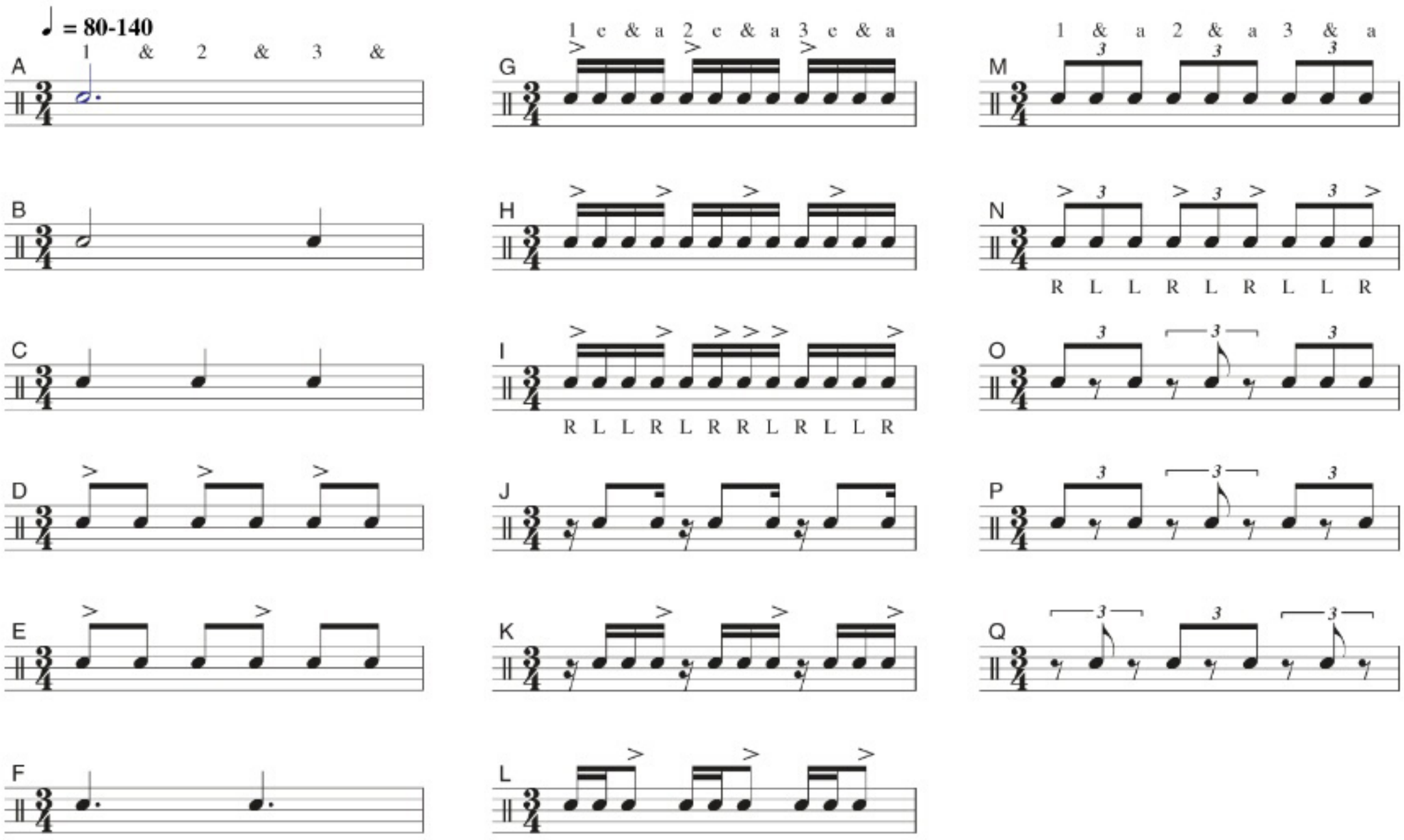
1

We will start off by using a 3/4 Rhythmic Guide in straight eighth-note and sixteenth-note time feels and continue by introducing two against three in a jazz triplet feel. We will also explore 3/8 and 6/8 in this chapter.

You will eventually see how your 3/4, 3/8, and 6/8 rhythmic ideas will meld into odd meters like 5/4, 7/8, and 9/8. Let's begin. Listen to track 1 on the CD; then follow Exercises 1–3.

3/4 Rhythmic Guide

01



Exercise 1: Start off by playing the 3/4 Rhythmic Guide hand to hand, (i.e., using alternate sticking) to a metronome pulse of a quarter note equaling 80 bpms. Count "1 & 2 & 3 &" with each click on the metronome representing one quarter note. Each Rhythmic Guide will have a bpm metronome range (ex. ♩ = 80–140). You should start at the slowest setting and work your way up to the fastest setting, 1 bpm at a time. Do not go to a faster metronome setting until you have mastered the rhythms at the previous tempo. Start with Examples A through L. Use your hands—not your drumsticks—at first.

Exercise 2: Play Examples C or F as an ostinato (i.e., a recurring phrase) in the right foot while playing Examples A through L against it with your hands. This will help you internalize the rhythm and the feel. Note: The accents in Example G define the 3 over 2 feel when Exercise F is being used as the ostinato. The accents in Example H define the 4 over 3 feel when Exercise C is being used as the ostinato. In Example J you must internalize the upbeats as strongly as the downbeats in Example D.

Exercise 3: Play either Example C or F as an ostinato in the right foot while playing Examples M through Q using a triplet feel.

When you have played all Examples with your hands, repeat Exercises 1–3, playing the rhythms with sticks on your snare drum while playing Examples C or F with your bass drum and/or hi-hat.

Listen to audio tracks 2 and 3. Then explore the 3/8 and 6/8 Rhythmic Guides using the procedure in Exercises 1–3. Choose Example A or B to be the ostinato in your right foot and play your hands against it. Really try to groove the rhythms as you memorize them, and don't forget to change your metronome to an eighth-note click for 3/8 and 6/8. Remember, the eighth note is the largest common denominator for these two meters.

3/8 Rhythmic Guide

02

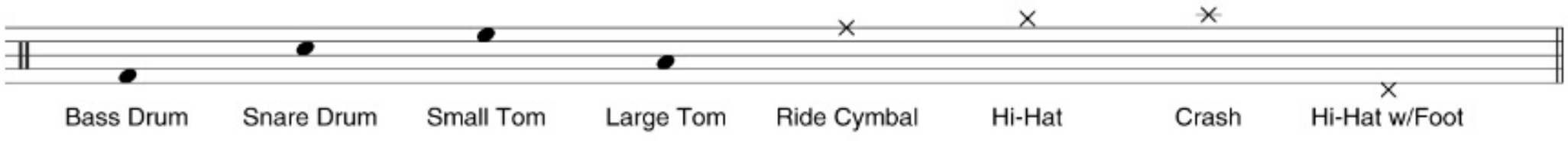
6/8 Rhythmic Guide

03

After you have mastered my Rhythmic Guides for 3/4, 3/8, and 6/8, it is time to create your own Rhythmic Guides for each meter. Write them down and practice them using the procedure in Exercises 1–3. Some of these rhythms will turn into orchestrated drum grooves and fill ideas on the drumset. This will help keep you organized. You want to create your own library of Rhythmic Guides in the given meters.

Drumset Notation Key

In the following pages we will be orchestrating rhythmic patterns around the full drumset, using the following notation key.



Five Steps to Musicality

It is now time to run our 3/4, 3/8, and 6/8 rhythms and grooves down the Five Steps to Musicality. Start off by following each one of the Five Steps slowly. THESE STEPS ARE THE KEY TO THIS BOOK. In Steps 1 and 2, you are practicing your idea. In Steps 3, 4, and 5 you are playing music with your idea. Once you have mastered my rhythms through the Five Steps, start working through the Five Steps with the rhythms that you wrote.

Let's start by choosing Example N from the 3/4 Rhythmic Guide. We will use a jazz triplet swing feel.

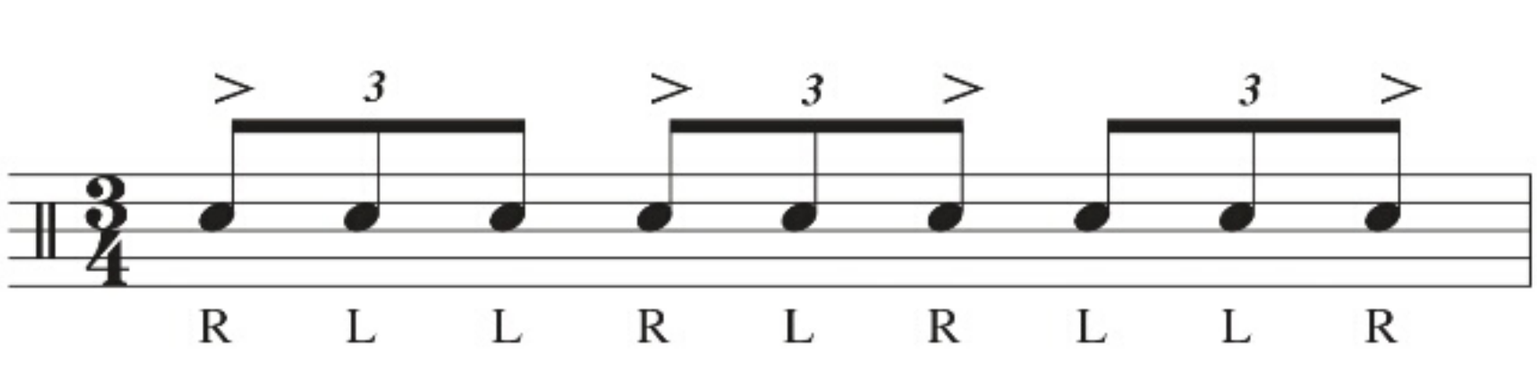
Step 1: Technique

A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Idea Groove



Step 2: Time

A. Play the idea on the snare drum, using a metronome.

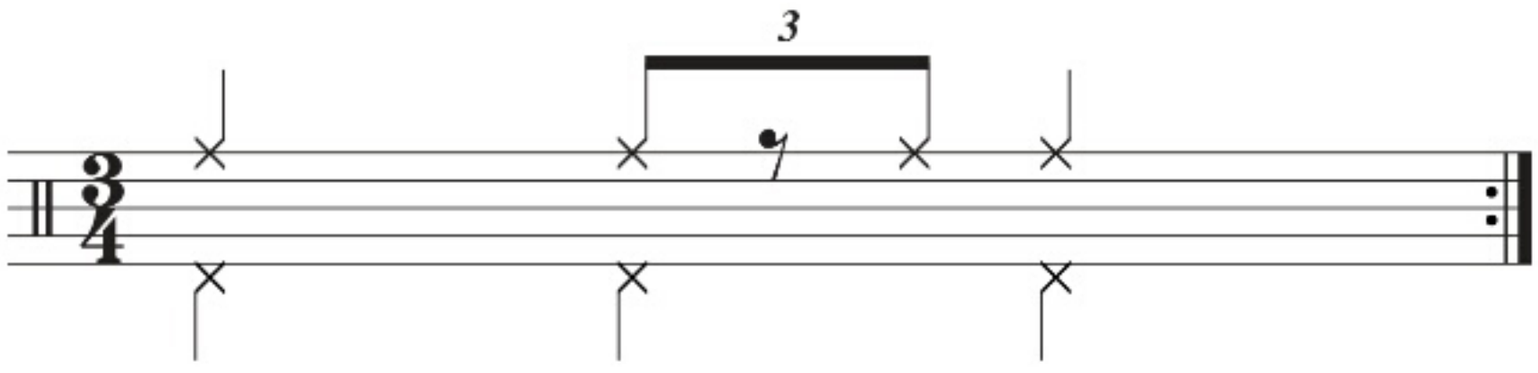
B. Play the idea on the snare drum, using your internal clock.

Step 3: Time Feel

A. Select a style (jazz, rock, funk, Latin, etc.)

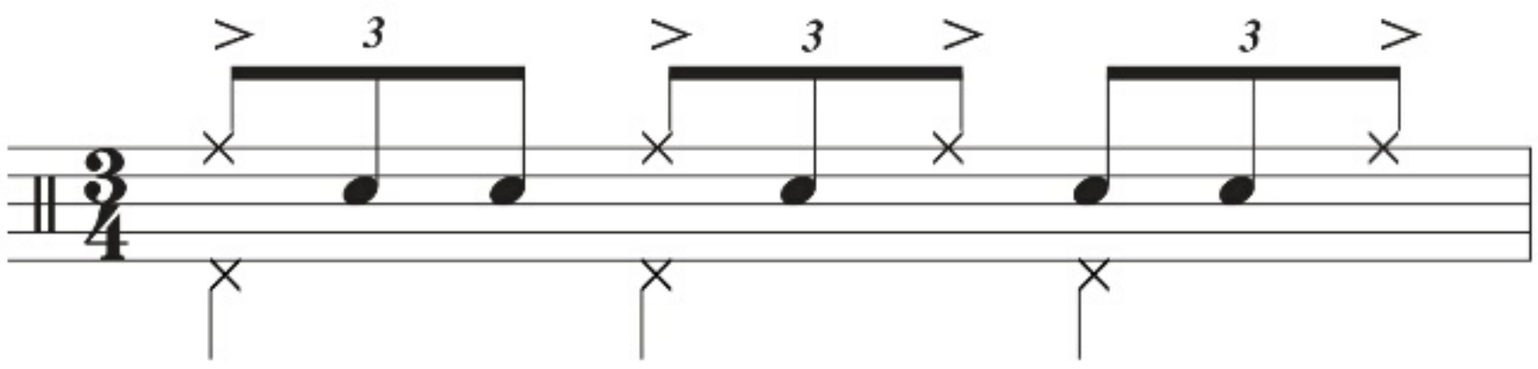
B. Play a Basic Groove in that style.

Basic Groove

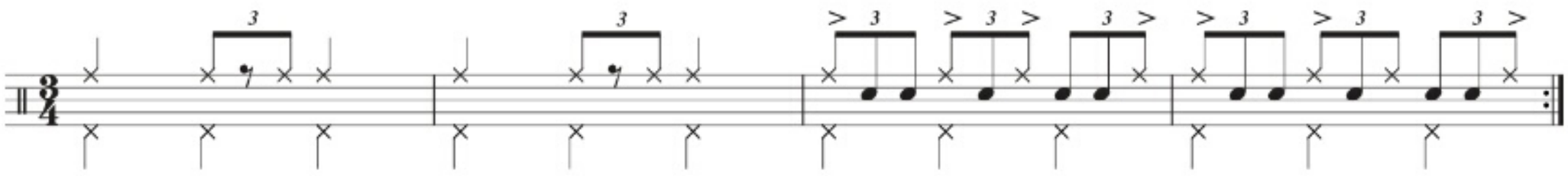


C. Orchestrate your Idea Groove as a timekeeping phrase in that style.

Idea Groove



D. Play two bars of the Basic Groove, then two bars of the Idea Groove. Repeat the four bars over and over. Concentrate on making your Idea Groove come from the time feel of your Basic Groove. Remember that you're developing your time feel in the chosen style. (Note: Do not use your idea groove as a fill yet.)



Note that during the Basic Groove time feel you can improvise with the snare drum and bass drum, as demonstrated on the audio. Also, you can punctuate the bass drum with your ride cymbal using a righthand lead.

Step 4: Phrasing

A. Play: 2 bars Basic Groove, 2 bars Idea Groove;

4 bars Basic Groove, 4 bars Idea Groove;

6 bars Basic Groove, 2 bars Idea Groove;

8 bars Basic Groove, 4 bars Idea Groove;

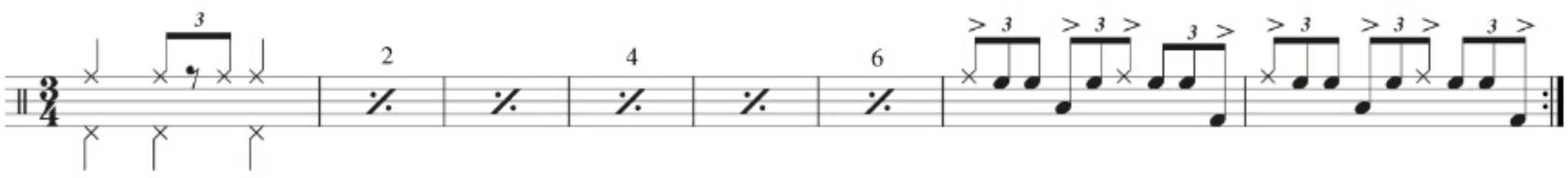
8 bars Basic Groove, 8 bars Idea Groove.

B: Think about your sound, different orchestration possibilities, fills, dynamics, and different tempos.

Listen to audio track 4 to hear how Step 4 is applied.

Phrasing Example

04



Step 5: Form

Now that you are comfortable with the meters 3/4, 3/8, and 6/8 and the first four steps of the Five Steps to Musicality, it's time to groove with the first chart.

A. Your Basic Groove and your Idea Groove will make up phrases that relate to a song form. Use Chart 1 to practice song-form phrasing.

B. You can also practice with a song of your own choice.

Listen to Chart 1: 3/4 on audio track 5, and then play along to audio track 6 and develop your own Basic Groove and Idea Grooves throughout the chart. Experiment with different styles on your own. For example, you can play the 3/4 chart with a 6/8 shuffle feel.

The following Chart Notes will help guide you with the song form and time feel.

1. Intro, 1st ending, end vamp: 2-against-3 feel implied.
2. A sections: straight jazz feel.
3. B section: walking ride with the bass
4. End vamp: drums can open up and play more.

Let's groove!

Chart 1: 3/4

with drums 05

without drums 06

Intro

Jazz Feel ♩ = 127

Emi7

A7/E

Esus4

play 3 times

A

Emi7 E11 F♯mi7 Bmi7 Emi7 F♯mi7 B7

Emi7 E11 F♯mi7 Bmi7 C7 B7

1.

Emi7 E11 Emi7

2.

Emi7 E7

B **Guitar Solo** (walking bass)

Gma9 F♯mi7 Bmi7 Ami7 Emi7 F♯mi7 B7

Gma9 F♯mi7 Bmi7 Ami7 Emi7 B7

Emi7 E11 Emi7

1., 2., 3.

A7/E

4.

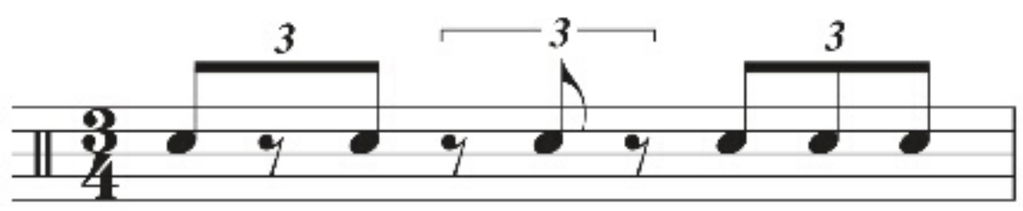
Emi7

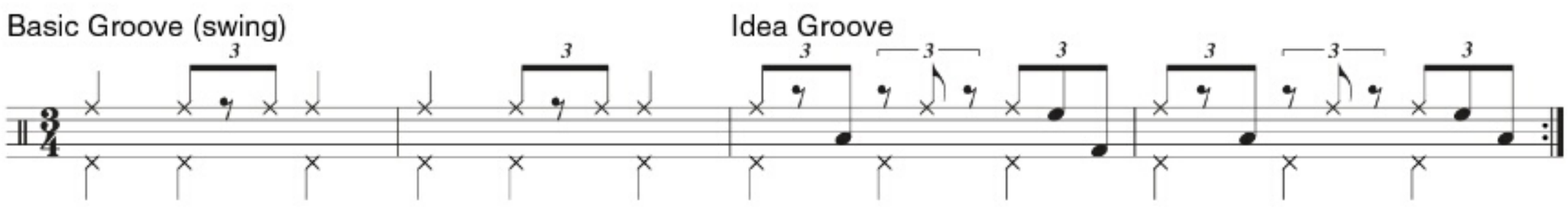
fill

Additional Idea Grooves

Following are some other Idea Grooves you can experiment with. We start with a basic 3/4 swing feel into a broken triplet.

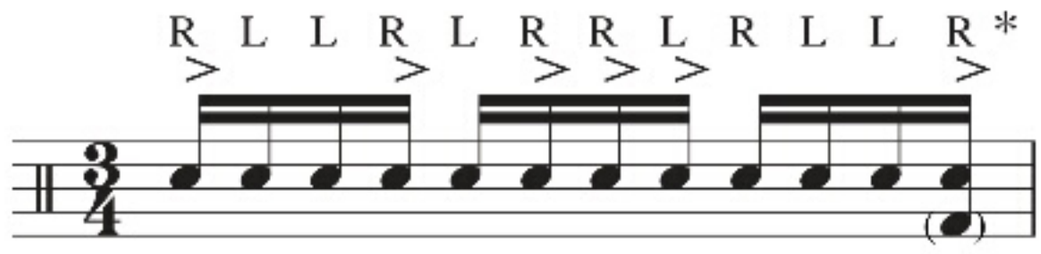
Idea Groove



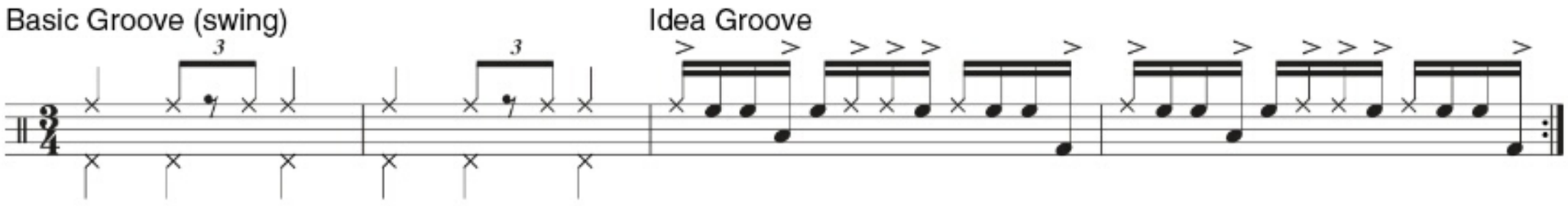


Next is a basic 3/4 swing feel into a sixteenth-note accented phrase. This phrasing gives the time feel an accelerated forward motion.

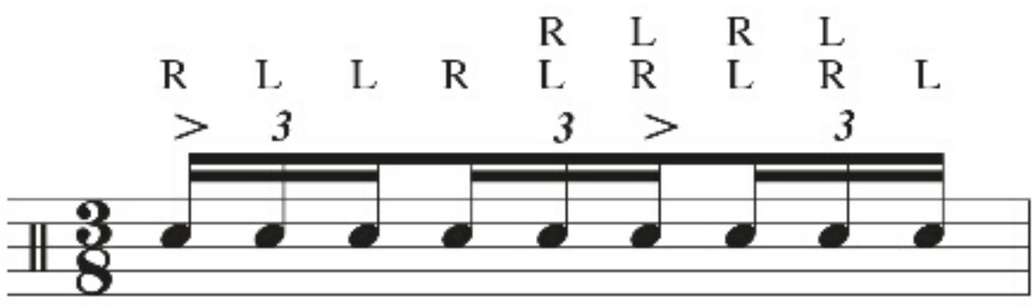
Idea Groove

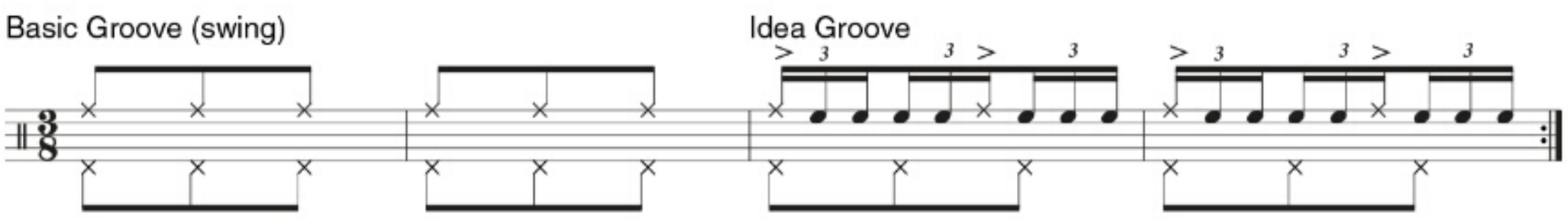


*Optional: Substitute BD for SD

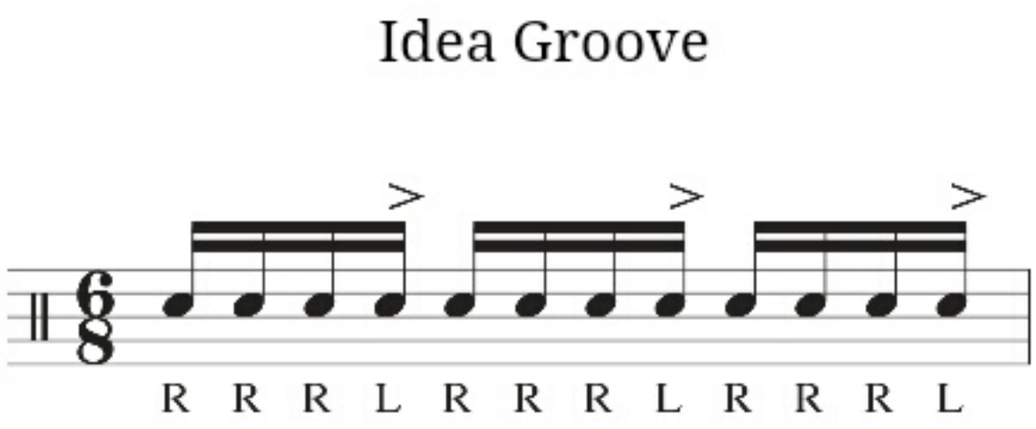


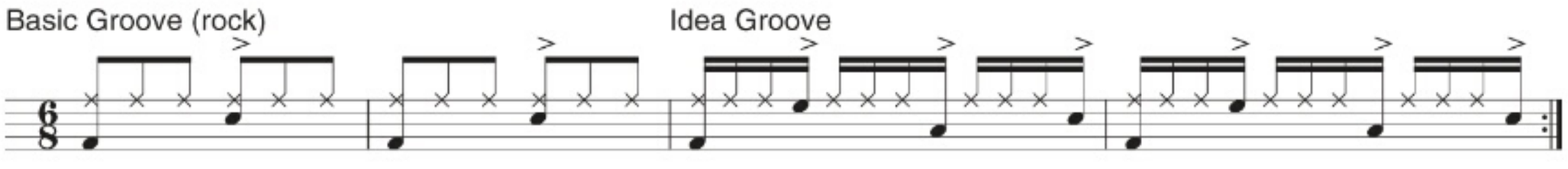
Now we'll try going from a 3/8 swing feel into sixteenth-note triplets. This phrasing gives you a rolling triplet feel.





We'll conclude with a 6/8 rock groove with groups of fours in the Idea Groove. This syncopation breaks up the 6/8 feel.

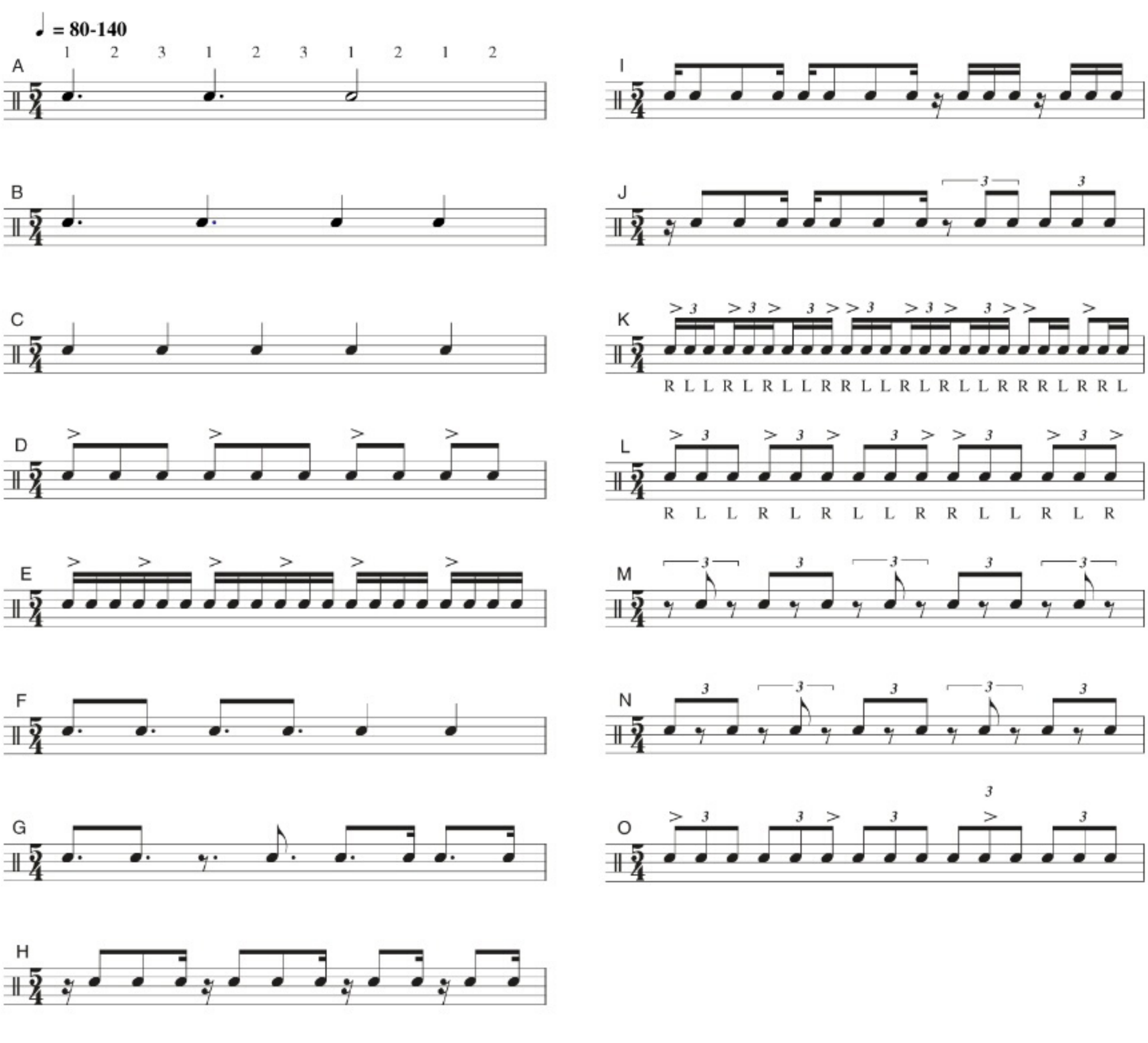




We will begin by subdividing 5/4 in groups of twos and threes using eighth notes as the beginning pulse. We will not count 5/4 “1 & 2 & 3 & 4 & 5 &.” Let’s start with a 3+3+2+2 subdivision for a different syncopation. The 5/4 and 5/8 Rhythmic Guides will guide you through some rhythmic possibilities. Then you can create your own 5/4 and 5/8 grooves and fills. Let’s begin! Listen to audio track 7, then follow the Exercises.

5/4 Rhythmic Guide #1

07



Exercise 1: Start off by playing the 5/4 Rhythmic Guide hand to hand without sticks, as you did in Chapter 1. Remember to set your metronome to a quarter-note pulse (i.e., q = 80-140 range).

Remember, the eighth notes are straight eighths unless triplets are written.

Exercise 2: Play either Example B or C as an ostinato in the right foot while playing Examples A through K against it with your hands. You now can see some of the 3/4, 3/8, and 6/8 rhythms from the last chapter in your 5/4 (and later, 5/8) rhythms. Make sure you internalize the upbeats in Example H as strongly as the downbeats in Example C. While using Example B in the bass drum foot, start running Examples A through J in two-bar phrases, one rhythm into the next, against the bass drum.

Note: The 3+3+2+2 subdivision is commonly used by TV and film composers, and it was used in the theme song “Mission Impossible,” composed by Lalo Schifrin. Another standard 5/4 song is “Take Five” by Dave Brubeck.

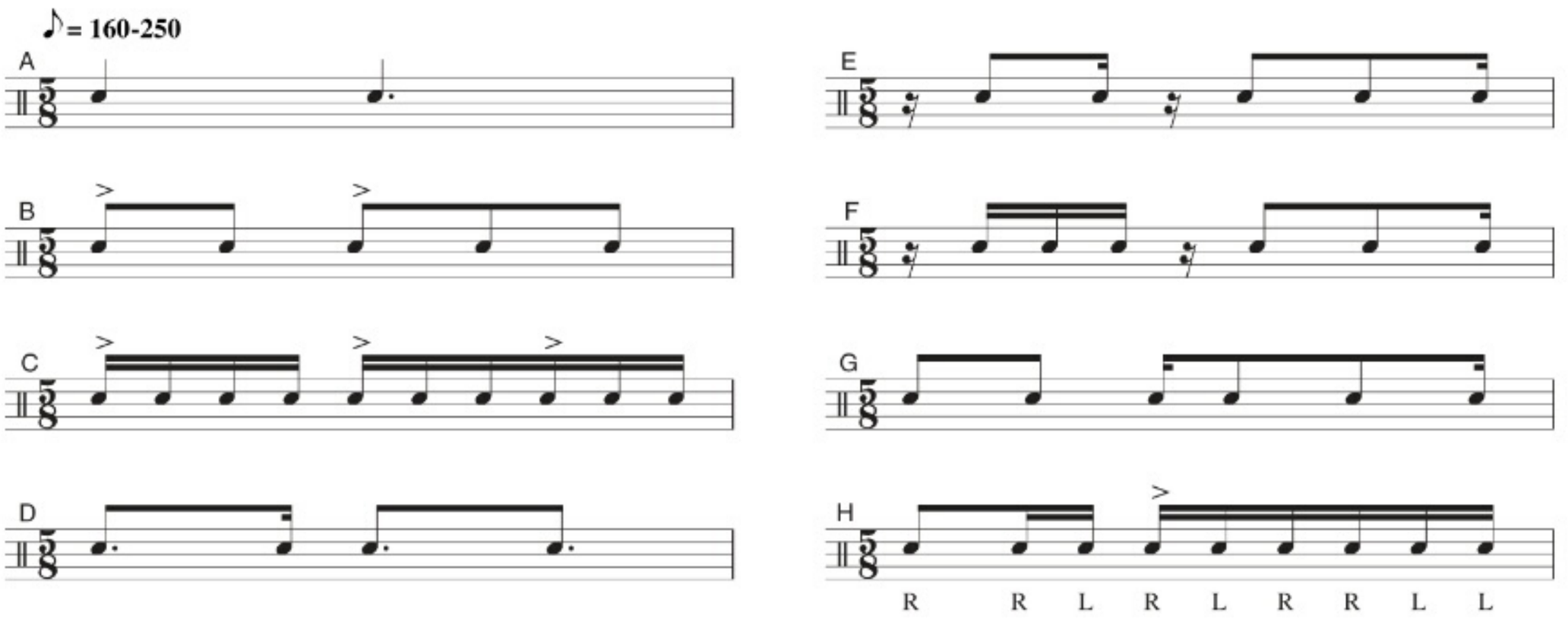
Exercise 3: Play Examples B or C as an ostinato in the right foot while playing Examples K through O using a triplet feel. The accents in Example O shows you three against five. When you have finished the first three Exercises playing all examples with your hands, repeat Exercises 1 through 3 using sticks.

A composer may choose to write in 5/8 instead of 5/4. There are still five beats per measure, but the eighth note gets the beat instead of the quarter note. Set your metronome to eighth notes. Follow the bpm range on your Rhythmic Guide.

Listen to audio track 8 and use the same three Exercises with the 5/8 Rhythmic Guide. Use either Example A or D as your bass drum ostinato, really trying to groove the rhythms as you memorize them.

5/8 Rhythmic Guide

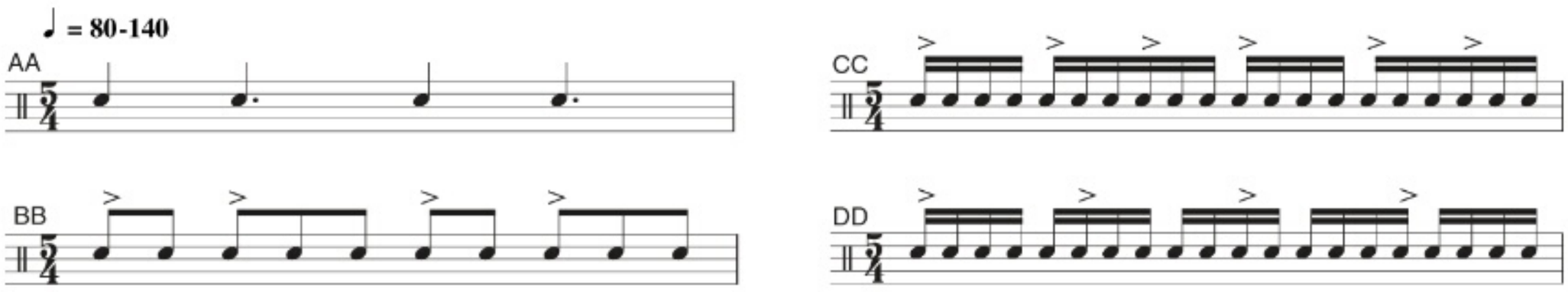
08



Listen to audio track 9. Using Examples AA and BB brings the 5/8 subdivision 2+3 into a bar of 5/4. This is often used as a turnaround phrase in 5/4. The accents in Example DD give you four against five.

5/4 Rhythmic Guide #2

09



After you have practiced and mastered these rhythms, it is time to create your own Rhythmic Guides for 5/4 and 5/8. Try other subdivisions for 5/4 as well. Examples: 2+2+3+3, 3+3+3+1 or 3+2+ 3+2. By now you see that we are adding or subtracting a group of three eighth notes, two eighth notes, or one eighth note to make our odd meters. This will continue throughout the book.

Five Steps to Musicality

By now you should have compiled quite a few of your own rhythms in 5/4 and 5/8. Let's start running them down the Five Steps to Musicality. Follow the five steps slowly. Do not move ahead until you have mastered the Idea Groove on each step, using the CD as your Groove Guide.

We will use Example CC in 5/4 Rhythmic Guide #2 as our first Idea Groove.

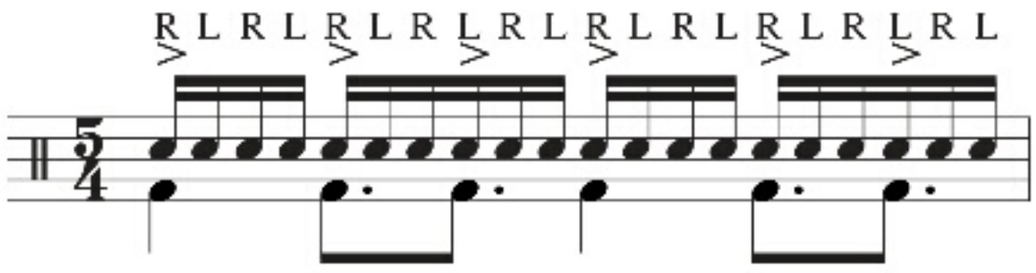
Step 1: Technique

A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Idea Groove



Step 2: Time

A. Play the idea on the snare drum, using a metronome.

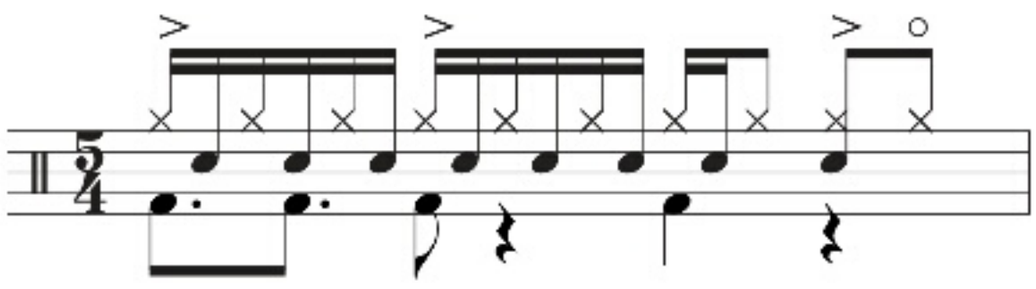
B. Play the idea on the snare drum, using your internal clock.

Step 3: Time Feel

A. Select a style (jazz, rock, funk, Latin, etc.)

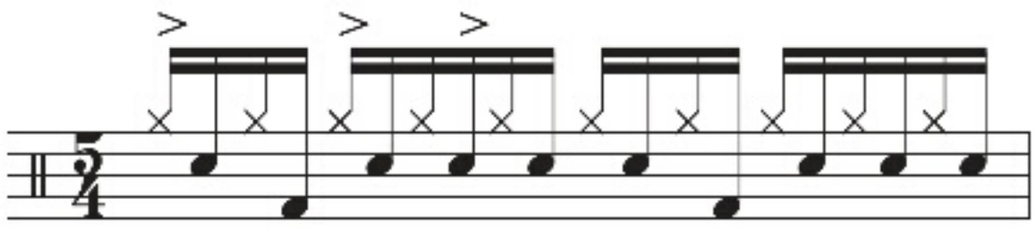
B. Play a Basic Groove in that style.

Basic Groove

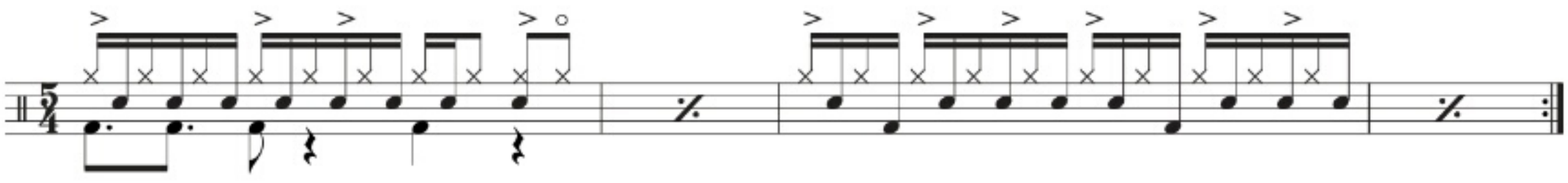


C. Orchestrate your Idea Groove as a timekeeping phrase in that style.

Idea Groove



D. Play two bars of the Basic Groove, then two bars of the Idea Groove. Repeat the four bars over and over. Concentrate on making your Idea Groove come from the time feel of your Basic Groove. Remember that you're developing your time feel in the chosen style. (Note: Do not use your idea groove as a fill yet.)



Step 4: Phrasing

A. Play: 2 bars Basic Groove, 2 bars Idea Groove;

4 bars Basic Groove, 4 bars Idea Groove;

6 bars Basic Groove, 2 bars Idea Groove;

8 bars Basic Groove, 4 bars Idea Groove;

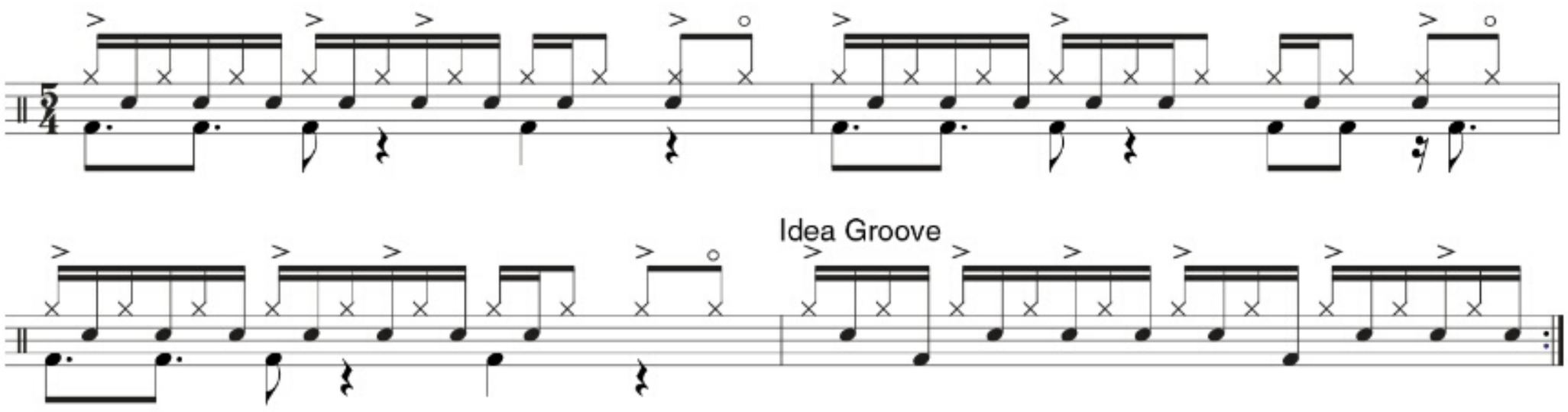
8 bars Basic Groove, 8 bars Idea Groove.

B: Think about your sound, different orchestration possibilities, fills, dynamics, and different tempos.

Listen to audio track 10 to hear how Step 4 is applied.

Phrasing Example

10



Note: The accents on the snare drum are your backbeats, the unaccented snare drum hits are ghost notes. The ghost notes should be played softly. They help the groove to percolate along. Sometimes all the ghost notes do not need to be played. Some ghost notes are felt, not played. Mix it up.

Step 5: Form

Now that you are comfortable with the 5/4 and 5/8 rhythms and the first four steps of the Five Steps to Musicality, it's time to groove with the second chart.

A. Your Basic Groove and your Idea Groove will make up phrases that relate to a song form. Use the chart to practice song-form phrasing.

B. You can also practice with a song of your own choice.

Listen to Chart 2 in 5/4 on audio track 11, which goes from a 5/4 funk groove to a straight-eighth rock groove, and then play along to audio track 12 and develop your own Basic Groove and Idea Grooves throughout the chart. Experiment with different rhythms

The following Chart Notes will guide you with the song form and time feel.

Intro: 4 bars 5/4 funk groove

A1,2: 16 bars 5/4 funk groove

B1: 8 bars 5/4 rock groove

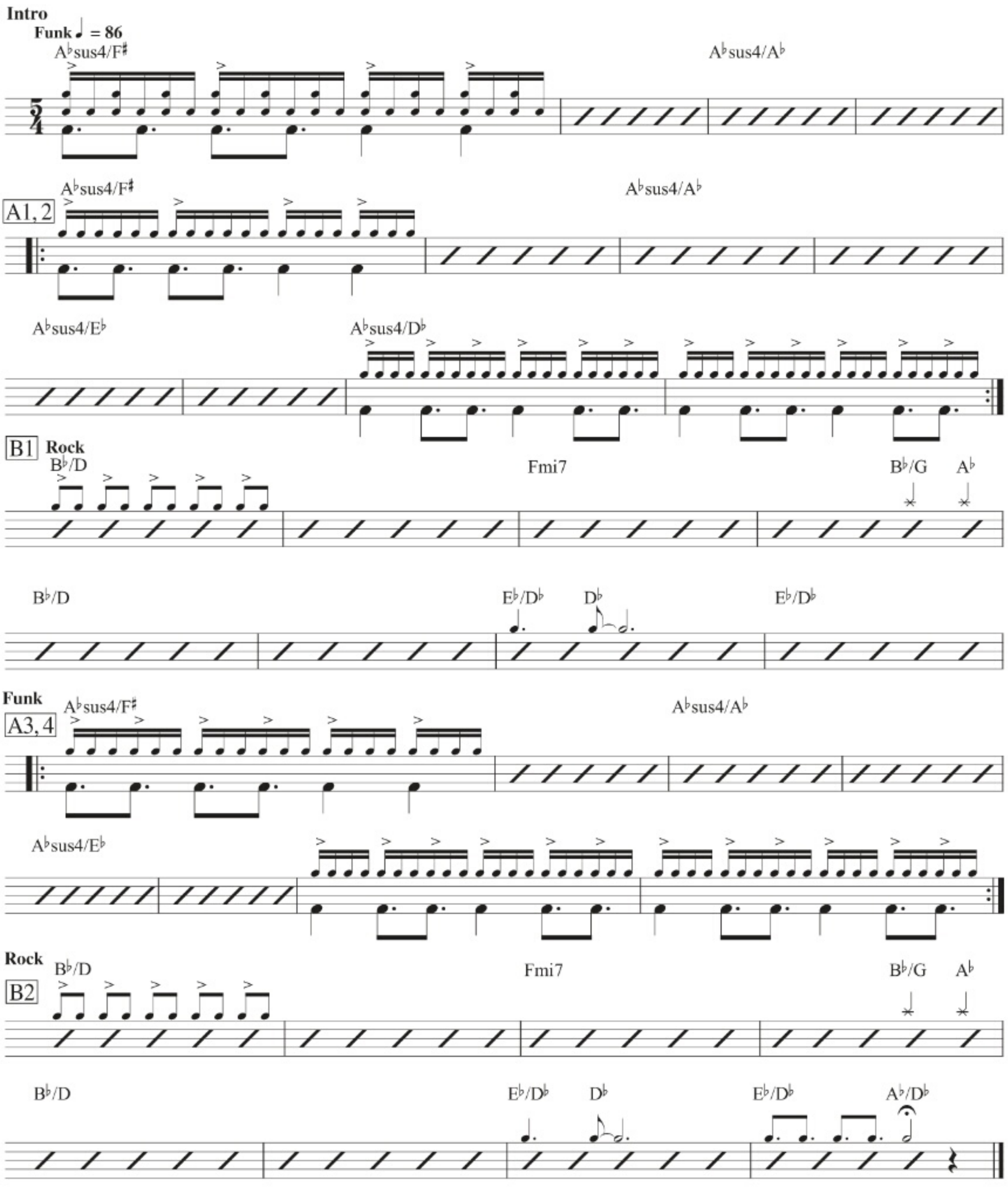
A3,4: 16 bars 5/4 funk groove

B2: 8 bars 5/4 rock groove

Chart 2: 5/4

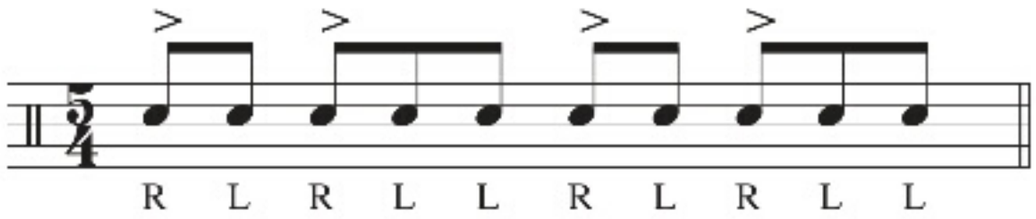
with drums 11

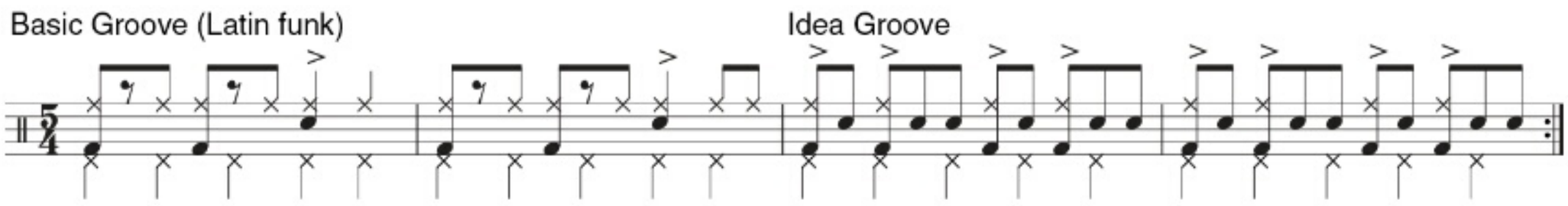
without drums 12



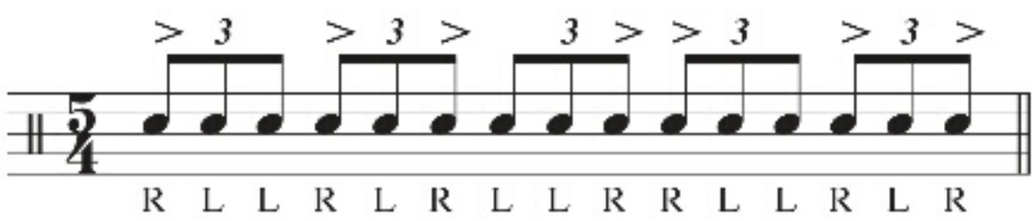
Additional Idea Grooves

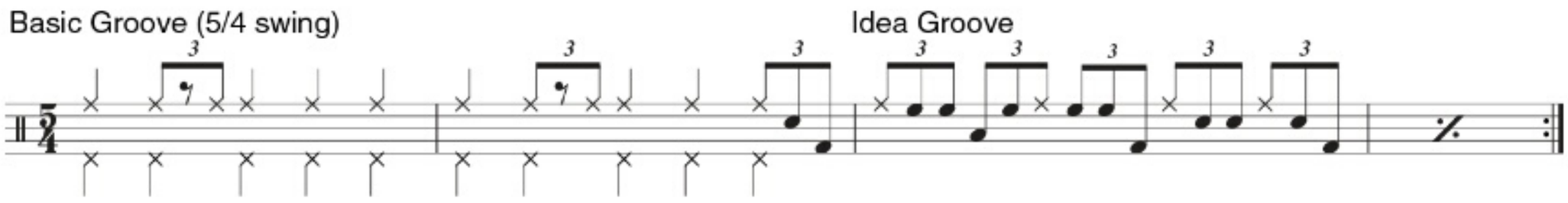
Following are some other Idea Grooves you can experiment with. The first is an uptempo Latin funk groove with a 2+3+2+3 Idea Groove.





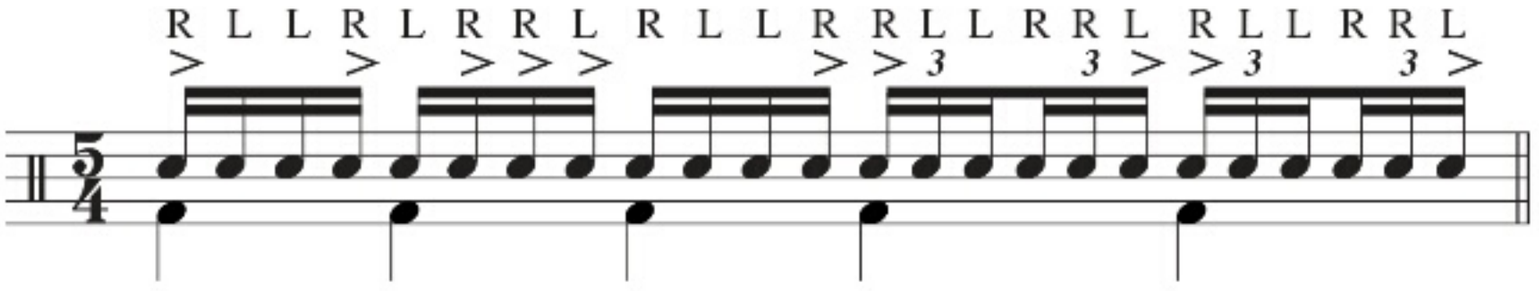
Next is a swing feel with a right-hand-lead trilet Idea Groove.

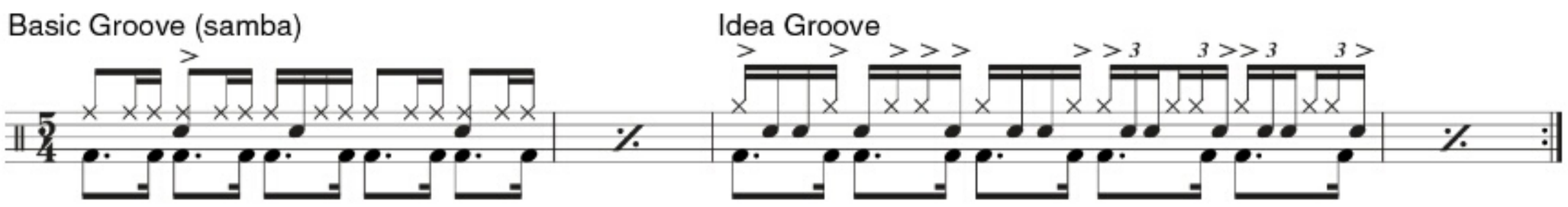




Idea Groove

Finally we have a 5/4 samba groove with sixteenth notes and triplets as an Idea Groove.





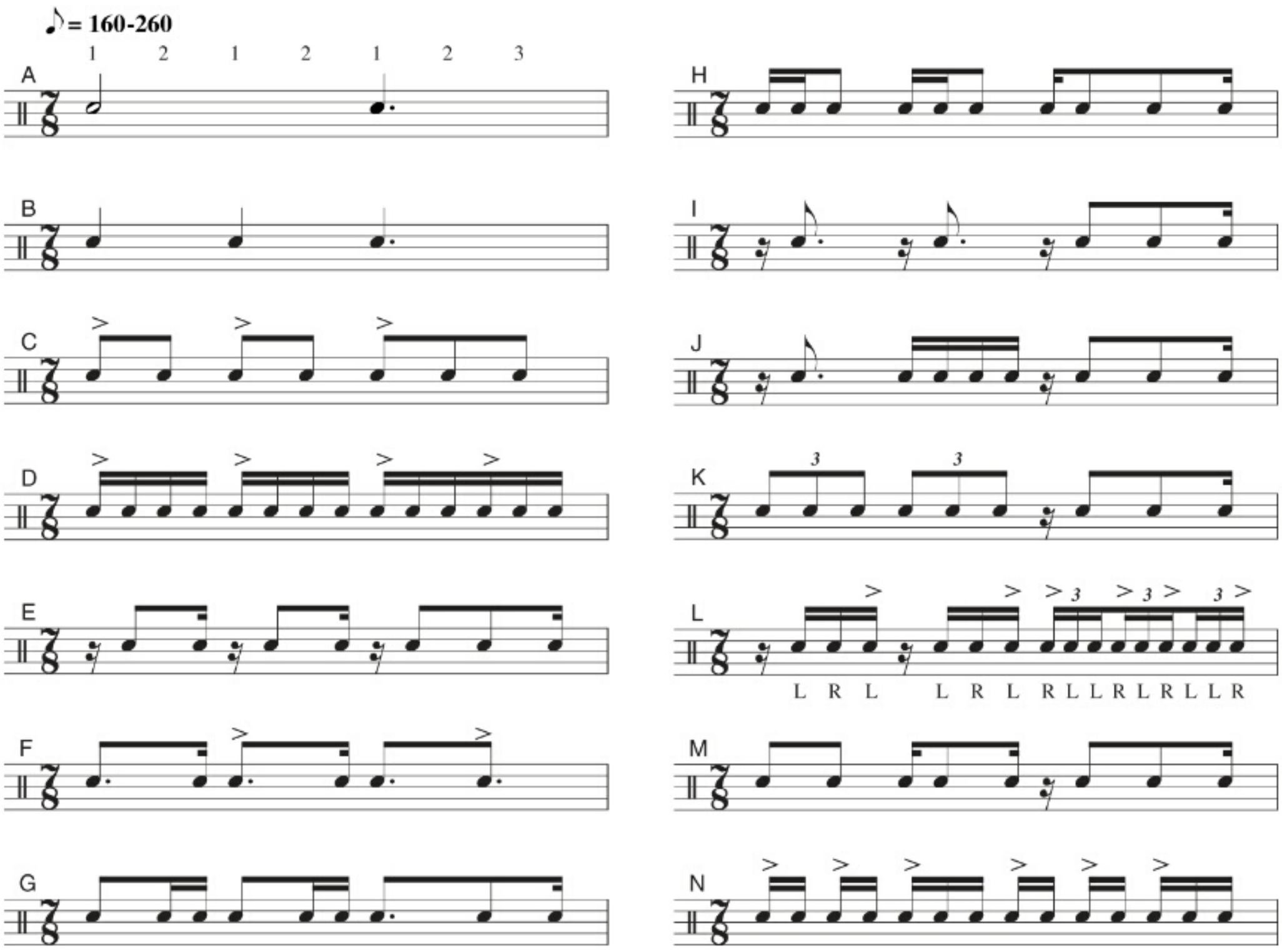
Idea Groove

Remember to write your own basic and Idea Grooves. This will help you develop your own style within the meter.

Seven is a commonly used odd meter. Many artists of past and present have used 7/8 or 7/4 in their compositions or songwriting, including John McLaughlin, the Mahavishnu Orchestra, Pink Floyd, Yanni, The Pretenders, Frank Zappa, Seal, and Rush. I have used 7/8 many times in TV and jingle compositions to get away from a 4/4 time feel. Going into 7/8 from a 4/4 section is very common. Listen to audio track 13 and then follow the Exercises.

7/8 Rhythmic Guide #1

13



Exercise 1: Let's start off by playing the 7/8 Rhythmic Guide hand to hand to an eighth-note click while counting 1-2,1-2,1-2-3. See Example C. Use your hands, not your drumsticks.

Exercise 2: Play Example B as an ostinato in the right foot while playing Examples A through N against it. This will help you internalize the rhythm and the feel. Set your metronome to an eighth-note pulse and follow the BPM marking on the Rhythmic Guide. Internalize the upbeats in Example E as well as the downbeats in Example C. As in the last two chapters, start running Examples A through N in two- and four-bar phrases, one rhythm into the next, against the ostinato bass drum (Example B). Remember, repetition is the key. The concept is the same as the last two chapters; only the time signature has changed.

Exercise 3: Pick up your sticks and play sixteenth notes in Example D on the

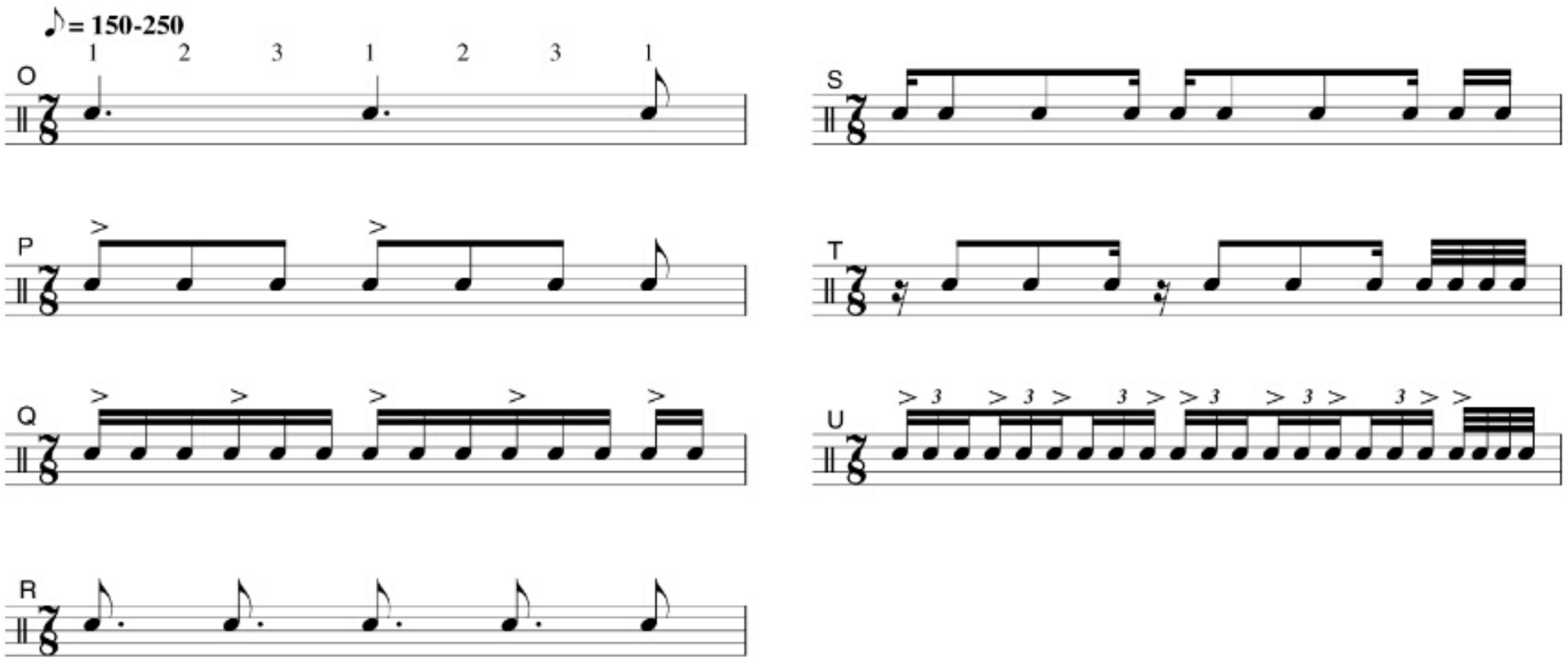
hi-hat while playing Example F on the bass drum to get a basic 7/8 samba feel. Traditional samba has a two feel, so to give a 7/8 samba a more natural feeling, accent the second group of two eighth notes and the second dotted-eighth note in the group of three. See Example F. That will give the groove more of a two feel.

Note: Your 3/8 ideas from Chapter 1 will work nicely on the group of three eighth notes in 7/8. Play Examples A through N on the hi-hat against Example F in the bass drum.

Listen to audio track 14 and use the same three Exercises with the 7/8 Examples O through U (which have a 3+3+1 subdivision), using Example O or R as your ostinato bass drum.

7/8 Rhythmic Guide #2

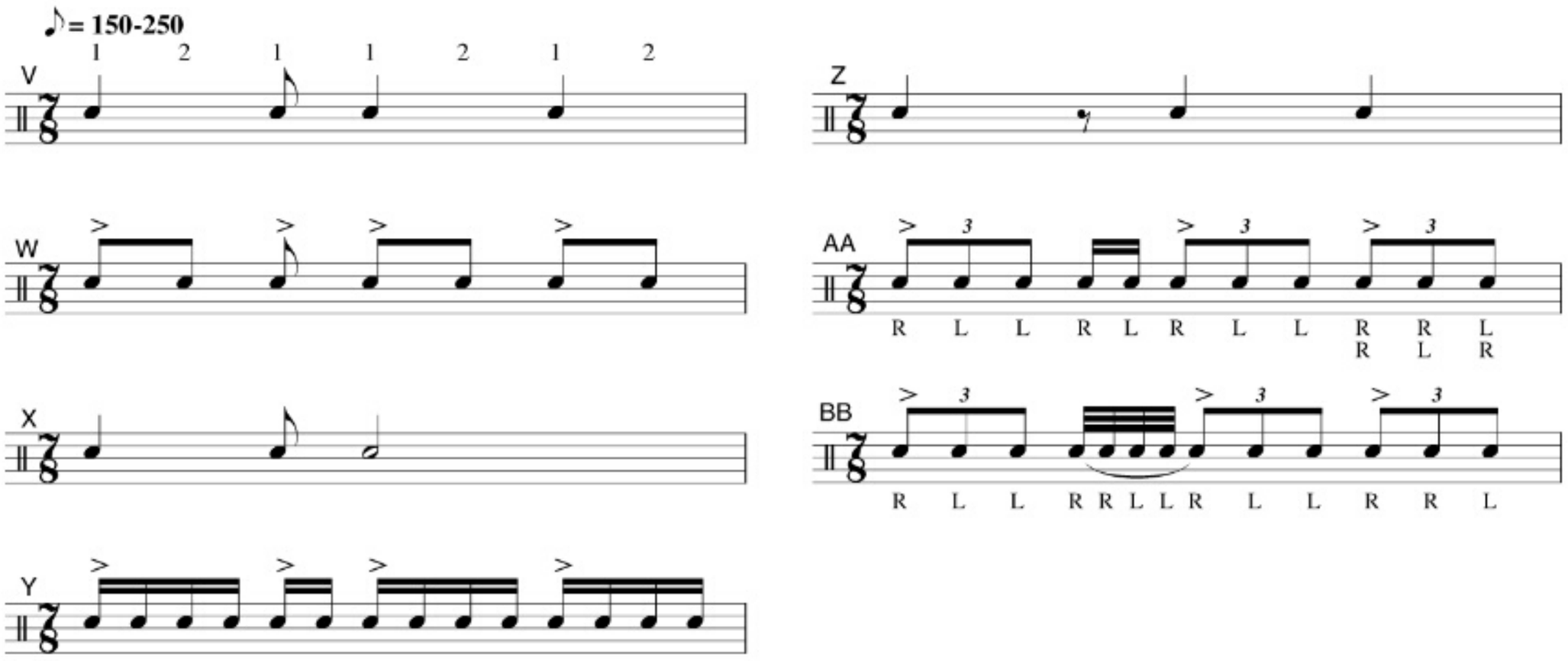
14



Listen to audio track 15 and use the same three Exercises with Examples V through BB (which use a 2+1+2+2 subdivision of 7/8), using Examples V, X, and Z as ostinato bass drum or hi-hat ideas. Note: The 2+1+2+2 subdivision has no groups of three eighth notes.

7/8 Rhythmic Guide #3

15



After you have practiced and memorized the 7/8 Rhythmic Guides, it is time to write your own Rhythmic Guide for each 7/8 subdivision, using the worksheet. Try other subdivisions for 7/8 as well, such as 3+2+2, 2+3+2, 2+2+2+1, and 1+2+2+2. Also try singing a bass line out loud, doubling the ostinato in your bass drum foot. This procedure will get you away from counting and open up your ears to other rhythm-section instruments.

Jembe Groove

16

Audio track 16 is an improvised jembe groove in 7/8 utilizing some of the 7/8 Rhythmic Guide rhythms. Check it out and then improvise on your own using my rhythms and the rhythms that you have written. You should take this approach with every Rhythmic Guide in this book as well as with the Rhythmic Guides that you create.

Five Steps to Musicality

Let's start running the rhythms down the Five Steps to Musicality. We will use example N in the 7/8 Rhythmic Guide as our first Idea Groove concept. Remember, unaccented snare drum notes are ghosted. (Review Chapter 2 on ghost notes.)

Step 1: Technique

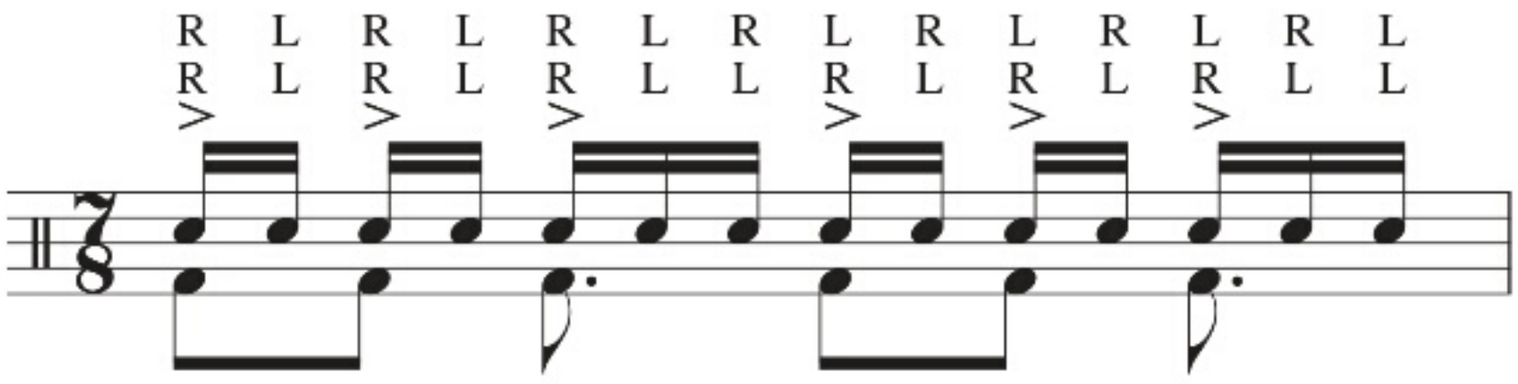
A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Step 2: Time

Idea Groove



A. Play the idea on the snare drum, using a metronome.

B. Play the idea on the snare drum, using your internal clock.

Step 3: Time Feel

A. Select a style (jazz, rock, funk, Latin, etc.)

B. Play a Basic Groove in that style.

Jembe Groove

16

Audio track 16 is an improvised jembe groove in 7/8 utilizing some of the 7/8 Rhythmic Guide rhythms. Check it out and then improvise on your own using my rhythms and the rhythms that you have written. You should take this approach with every Rhythmic Guide in this book as well as with the Rhythmic Guides that you create.

Five Steps to Musicality

Let's start running the rhythms down the Five Steps to Musicality. We will use example N in the 7/8 Rhythmic Guide as our first Idea Groove concept. Remember, unaccented snare drum notes are ghosted. (Review Chapter 2 on ghost notes.)

Step 1: Technique

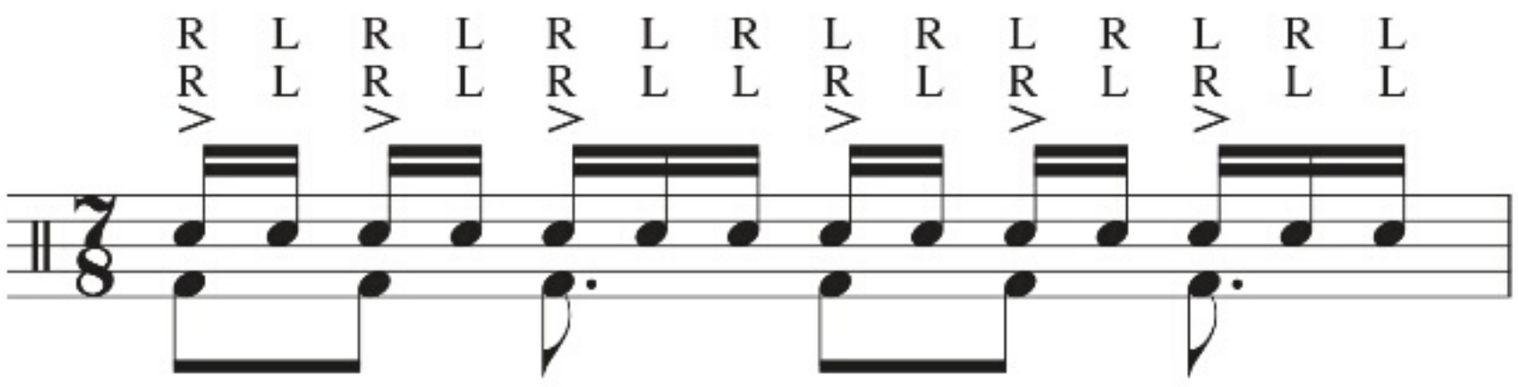
A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Step 2: Time

Idea Groove



A. Play the idea on the snare drum, using a metronome.

B. Play the idea on the snare drum, using your internal clock.

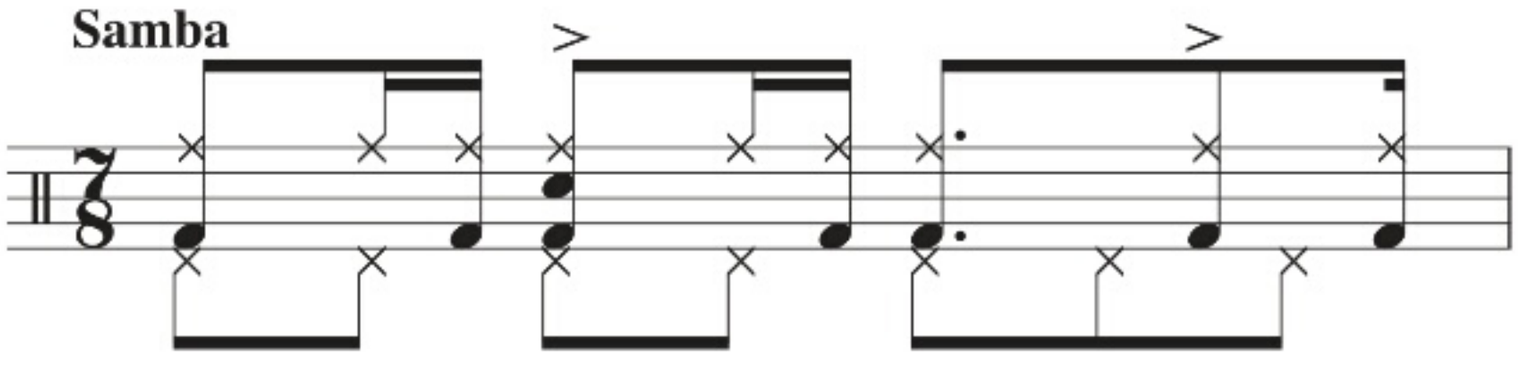
Step 3: Time Feel

A. Select a style (jazz, rock, funk, Latin, etc.)

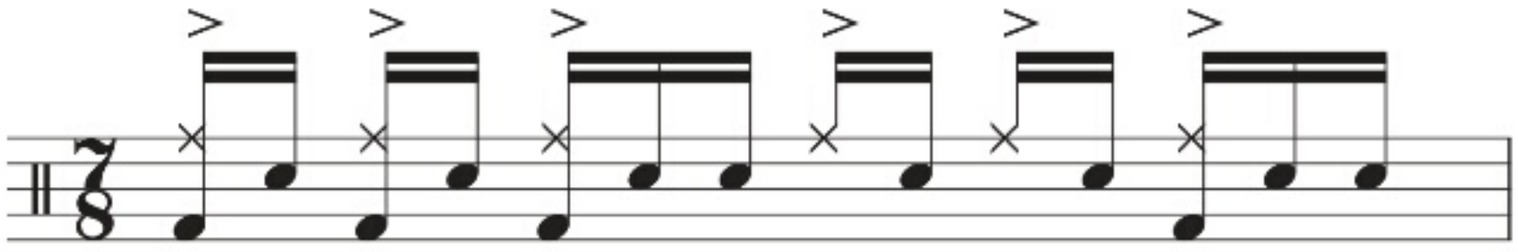
B. Play a Basic Groove in that style.

Basic Groove

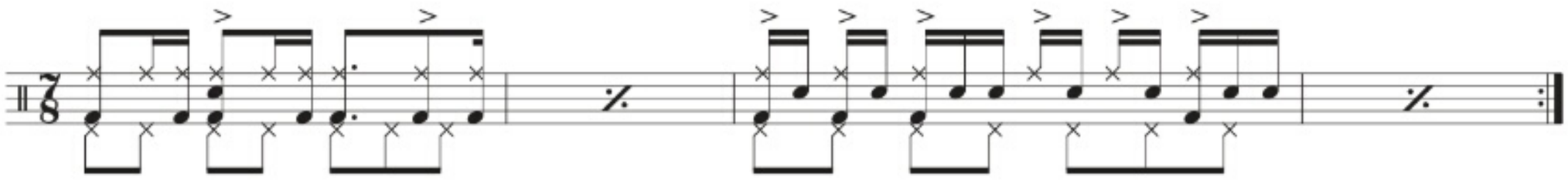
C. Orchestrate your Idea Groove as a timekeeping phrase in that style.



Idea Groove



D. Play two bars of the Basic Groove, then two bars of the Idea Groove. Repeat the four bars over and over. Concentrate on making your Idea Groove come from the time feel of your Basic Groove. Remember that you're developing your time feel in the chosen style. (Note: Do not use your idea groove as a fill yet.)



Step 4: Phrasing

A. Play: 2 bars Basic Groove, 2 bars Idea Groove;

4 bars Basic Groove, 4 bars Idea Groove;

6 bars Basic Groove, 2 bars Idea Groove;

8 bars Basic Groove, 4 bars Idea Groove;

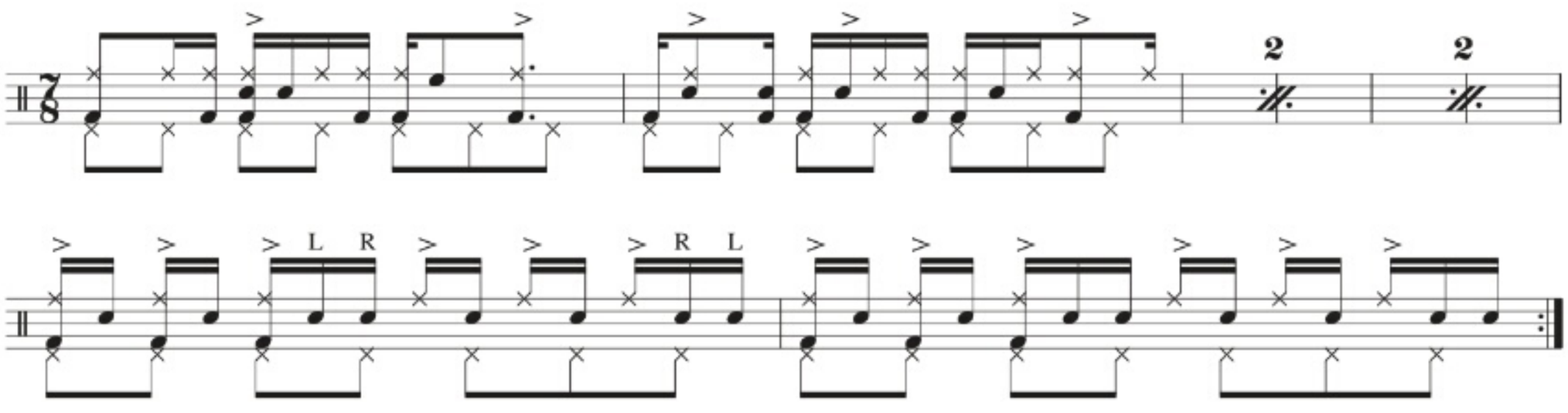
8 bars Basic Groove, 8 bars Idea Groove.

B: Think about your sound, different orchestration possibilities, fills, dynamics, and different tempos.

Listen to audio track 17 to hear how Step 4 is applied.

Phrasing Example

17



Step 5: Form

Now that you are comfortable with the 7/8 rhythms and the first four steps of the Five Steps to Musicality, it's time to groove with the third chart.

A. Your Basic Groove and your Idea Groove will make up phrases that relate to a song form. Use Chart 3 to practice song-form phrasing.

B. You can also practice with a song of your own choice.

Listen to Chart 3 in 7/8 on audio track 18, which is a 7/8 samba groove, and then play along to audio track 19 and develop your own Basic Groove throughout the chart using a 7/8 samba feel. Experiment with different rhythms and phrases.

The following Chart Notes will guide you with the song form and time feel.

Intro: 8 bars, 7/8 samba groove

A1, 2: 24 bars, 7/8 samba groove

A3: 12 bars, guitar solo

Drum breakdown: 8 bars

A4: 12 bars, 7/8 samba groove

A5: 12 bars, 7/8 samba groove

Tag: 2 bars, Idea Groove figure

Chart 3: 7/8

with drums 18

without drums 19

Intro

Samba Feel ♪ = 203

A7 > > >

A1, 2, 3

A7 > > > D7

A7 > > > E7♯9 F♯7♯9 A7 *play 3x*

Drum breakdown 2 4 6 8

A4 A7 > > > D7

A7 > > > E7♯9 F♯7♯9

A5 A7 > > >

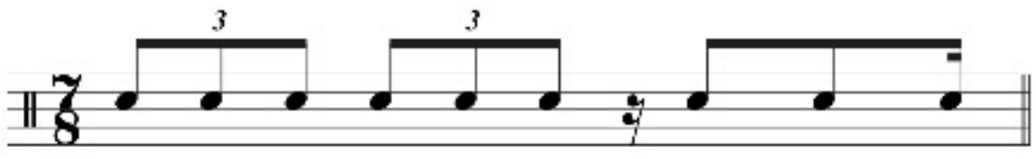
D7 A7 > > >

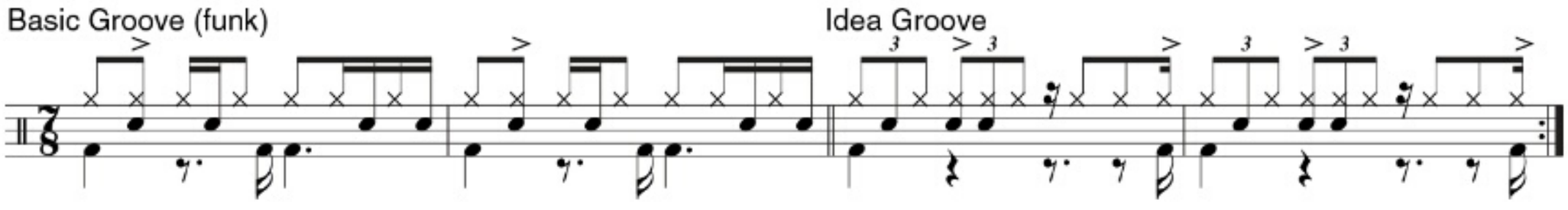
E7♯9 F♯7♯9 Ending 2x

Additional Idea Grooves

Following are some other Idea Groove styles you can play around with. First is a slow funk groove into an eighth-note triplet feel. This gives a downshifting feeling to the time feel.

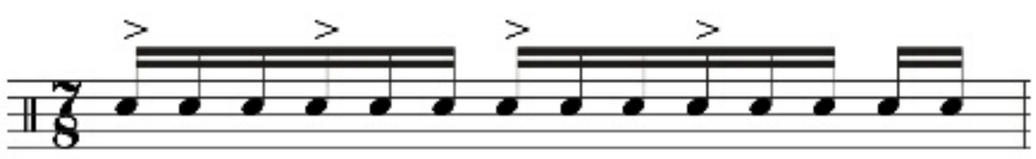
Idea Groove





The next example is a Latin funk groove with a Latin/funk feeling on the Basic Groove and a rolling triplet feel on the Idea Groove.

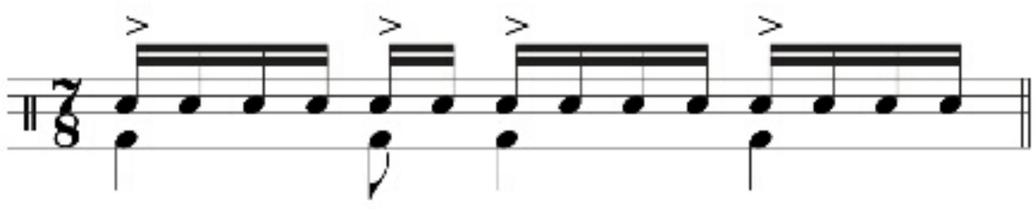
Idea Groove

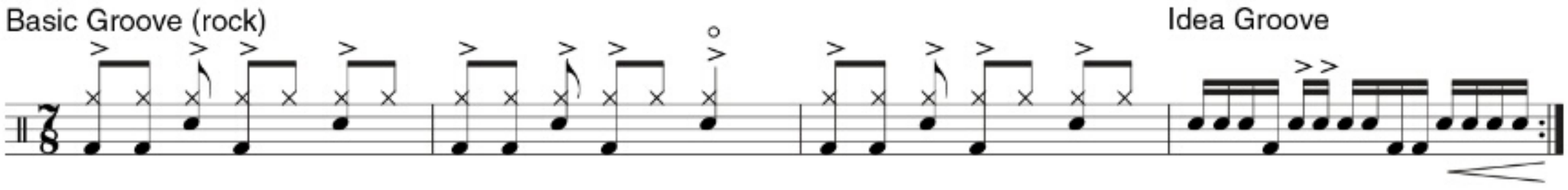


The following is a straight-eighth rock groove with a sixteenth-note-fill Idea Groove.

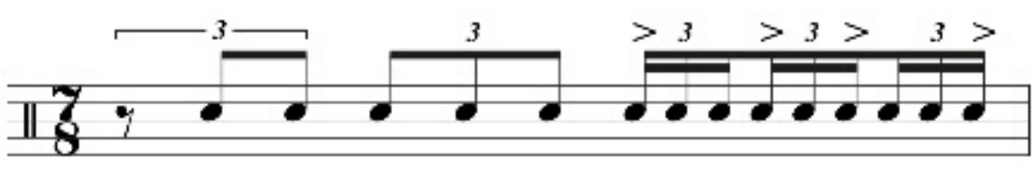
Basic Groove (Latin/funk)

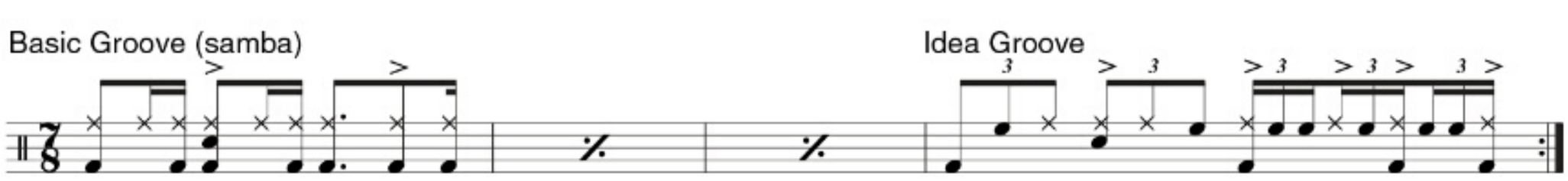
Idea Groove





The final example is an uptempo samba feel into broken triplets.





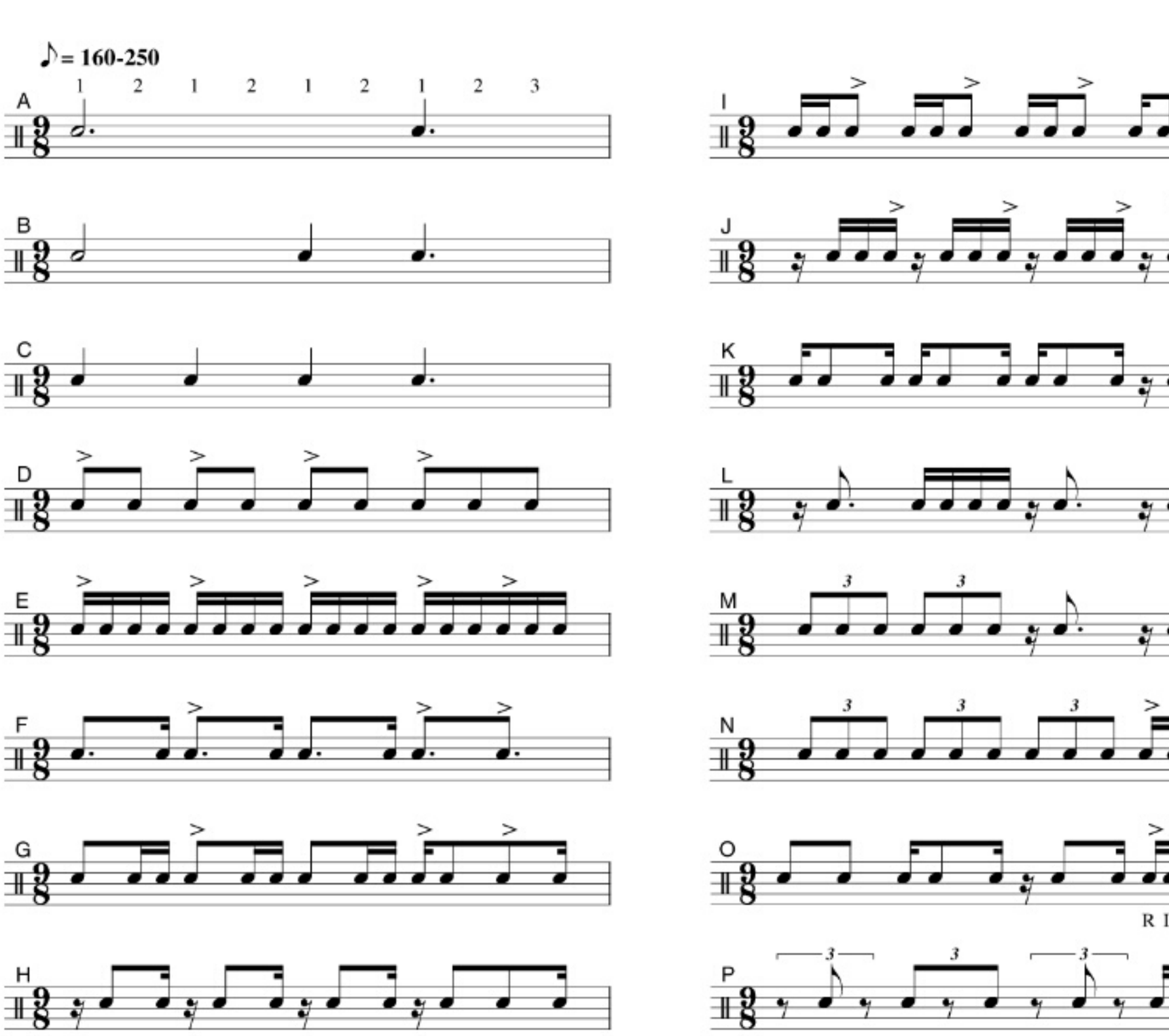
Write your own rhythms and turn them into Basic and Idea Grooves in any style that you wish to pursue. If you play a specific groove in 4/4 time in any style, try converting the rhythm and the groove to an odd meter, like 7/8.

The possibilities are endless. Every new rhythmic phrase you write should be run through the Five Steps. Have fun with it and be musical.

Like the threes and sixes we discussed in earlier chapters, 9/8 is a strong triplet meter. The most common subdivision in 9/8 is 3+3+3. To get away from the three feel, we bring in groups of twos and ones; e.g., 2+2+2+3, 3+2+2+2, 2+1+2+2+2, 2+3+2+2, 2+2+3+2.

You will discover how 3/8 and 6/8 ideas can be used in 9/8 using a 3+3+3 subdivision. This 3+3+3 subdivision is a very good turnaround phrase coming out of the 2+2+2+3 subdivision. Listen to audio track 20 and follow the Examples.

9/8 Rhythmic Guide #1



Exercise 1: Start off by playing the 9/8 Rhythmic Guide hand-to-hand to an eighth-note click while counting "1-2,1-2,1-2,1-2-3." See Example D in the Rhythmic Guide. Use your hands, not your drumsticks.

Exercise 2: Play either Example B, C, or F as an ostinato in the right foot while playing Examples A through P against it. This will help you to internalize the feel and the rhythms, as you did in the previous three chapters. Repetition is the key with this concept. The more you work the rhythms and write your own rhythms and grooves, the stronger your time feel will be in the given meter at the drumset.

Don't forget to use your metronome and follow the BPM markings on the Rhythmic Guide. Always work with different tempos—mix it up. Remember to use two- and four-bar phrases, one rhythm into the next. You can also mix up the examples. For example, play two bars of Example E, then two bars of Example H. Always go back to Example E and then randomly go to a different example. Jump around and mix it up, in two- and four-bar phrases. Use a conga, jembe, or any hand drum.

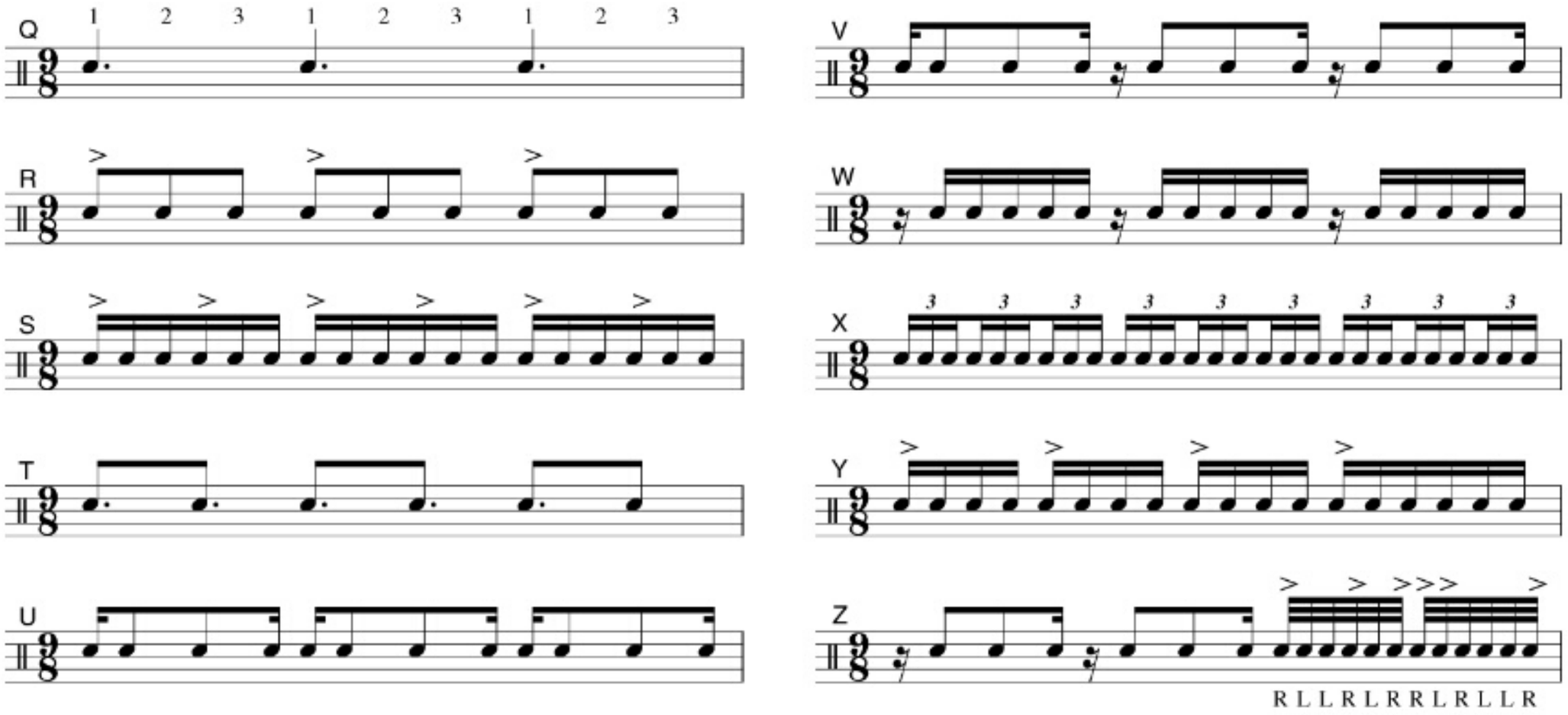
Exercise 3: Pick up your sticks and play sixteenth notes in Example E on the hi-hat while playing Example F on the bass drum to get a basic 9/8 samba feel. Play Examples A through P against the ostinato bass drum, Example F, and

“chick” eighth notes with your hi-hat. This will help to develop independence between your hands and feet. Remember to give your 9/8 samba a two feel. Check out the accents in Example F.

Listen to audio track 21 and use the same three Exercises with the 9/8 subdivision 3+3+3 (see Examples Q through Z). Don't forget to internalize the upbeats as well as the downbeats, as you did in the previous chapters.

9/8 Rhythmic Guide #2

21



Also experiment with writing rhythms and grooves in the other 9/8 subdivisions, listed in the beginning of this chapter. Try to hear and sing bass tones doubling the ostinato in the bass drum foot. Just drone on a couple of notes. This will get you away from counting. Have fun and groove hard.

Five Steps to Musicality

Now run the 9/8 rhythms through the Five Steps to Musicality. We will use Example S in the 9/8 Rhythmic Guide as our first Idea Groove.

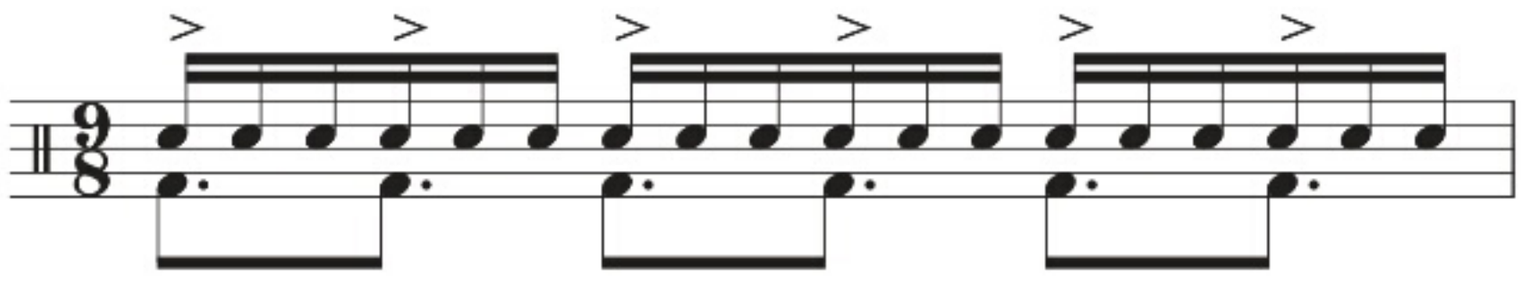
Step 1: Technique

A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Idea Groove



It is very important to memorize the phrase of the Idea Groove. In addition, learn and memorize the Basic Groove orchestrations so you can concentrate on your time feel in the style. Remember, when you're trying to groove a one- or two-bar rhythm, you don't want to be reading it. Use your ears; they're your best friends, musically. Your ears will help you develop different orchestration sounds around the drumset.

Step 2: Time

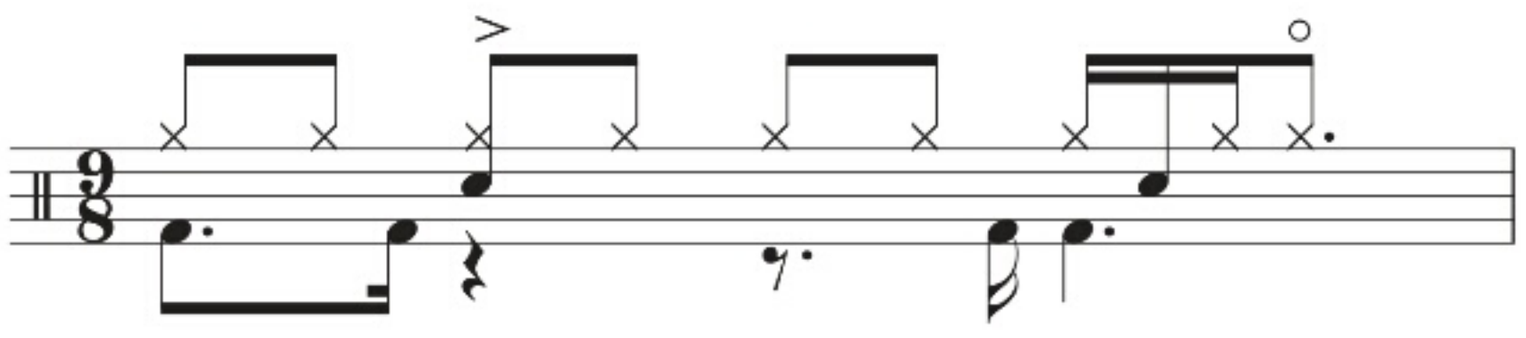
A. Play the idea on the snare drum, using a metronome.

B. Play the idea on the snare drum, using your internal clock.

Step 3: Time Feel

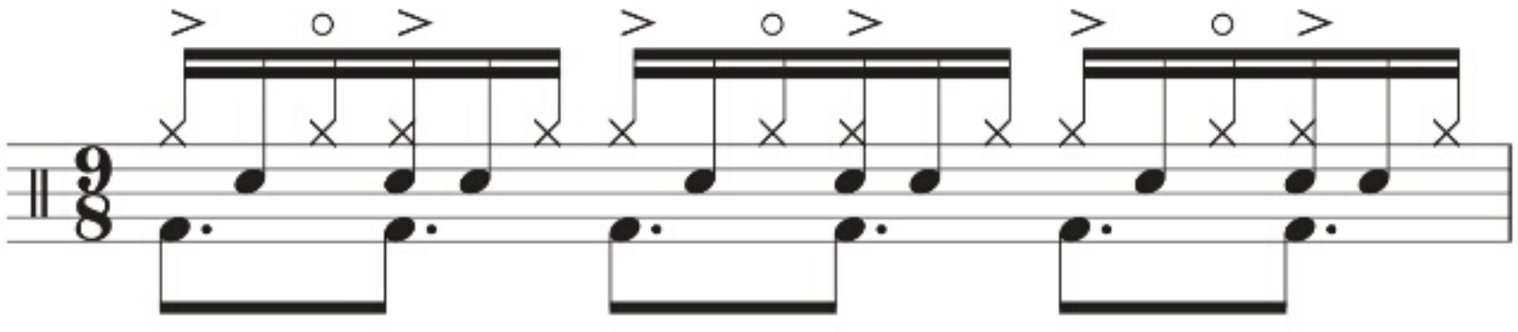
A. Select a style (jazz, rock, funk, Latin, etc.)

B. Play a Basic Groove in that style.



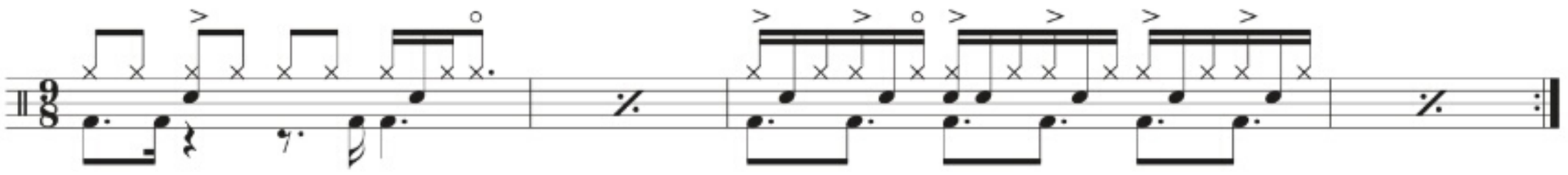
Basic Groove

C. Orchestrate your Idea Groove as a timekeeping phrase in that style.



Idea Groove

D. Play two bars of the Basic Groove, then two bars of the Idea Groove. Repeat the four bars over and over. Concentrate on making your Idea Groove come from the time feel of your Basic Groove. Remember that you're developing your time feel in the chosen style. (Note: Do not use your idea groove as a fill yet.)



Step 4: Phrasing

A. Play: 2 bars Basic Groove, 2 bars Idea Groove;

4 bars Basic Groove, 4 bars Idea Groove;

6 bars Basic Groove, 2 bars Idea Groove;

8 bars Basic Groove, 4 bars Idea Groove;

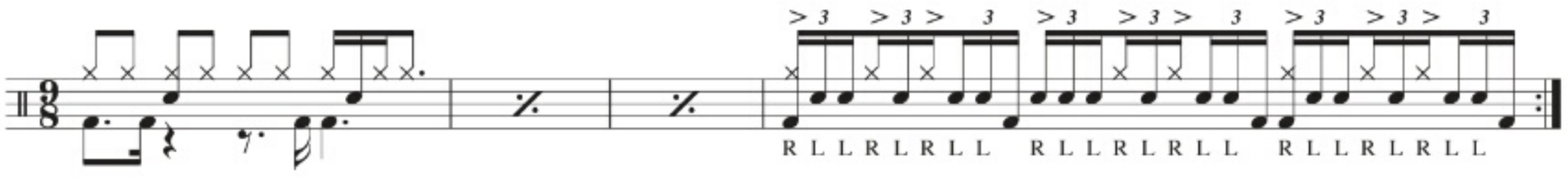
8 bars Basic Groove, 8 bars Idea Groove.

B: Think about your sound, different orchestration possibilities, fills, dynamics, and different tempos.

Listen to audio track 22 to hear how Step 4 is applied.

Phrasing Example

22



Step 5: Form

Now that you are comfortable with the 9/8 rhythms and the first four steps of the Five Steps to Musicality, it's time to groove with the third chart.

A. Your Basic Groove and your Idea Groove will make up phrases that relate to a song form. Use Chart 3 to practice song-form phrasing.

B. You can also practice with a song of your own choice.

Listen to Chart 4 in 9/8 on audio track 23, which goes from a 9/8 eighth-note funk groove to a 9/8 halftime shuffle feel. Then play along to Audio track 24 and develop your own Basic Groove throughout the chart using a 9/8 funk feel. Experiment with different rhythms and phrases. By now, the routine should be evident. Repetition is the key. Remember, you choose the style of your rhythms and grooves.

The following Chart Notes will guide you with the song form and time feel.

Intro: 4 bars, funk groove

A: 8 bars, funk groove

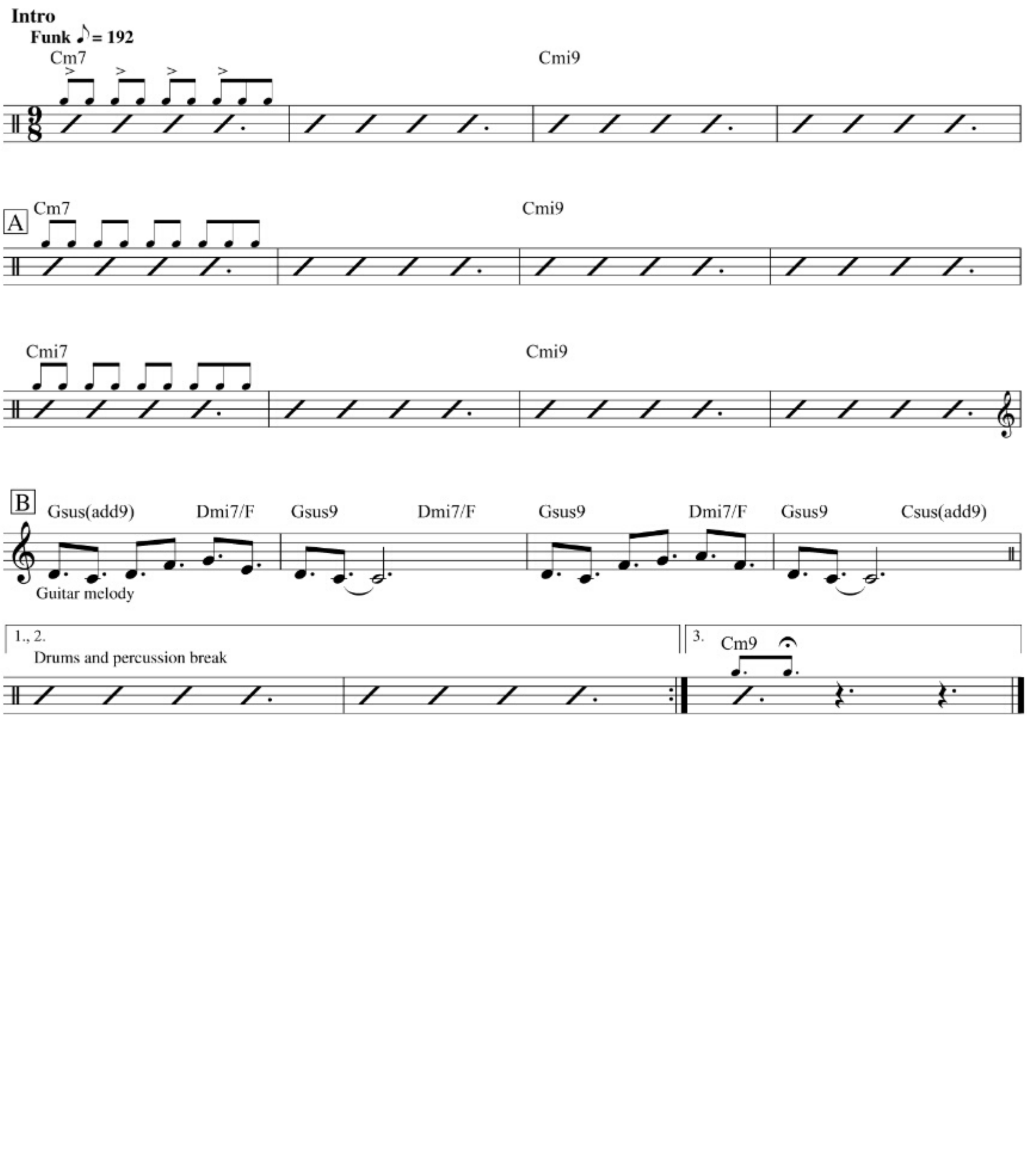
B: 6 bars, half-time shuffle; the dotted-eighth gives you a quarter-note feel.

play entire chart 3 times

Chart 4: 9/8

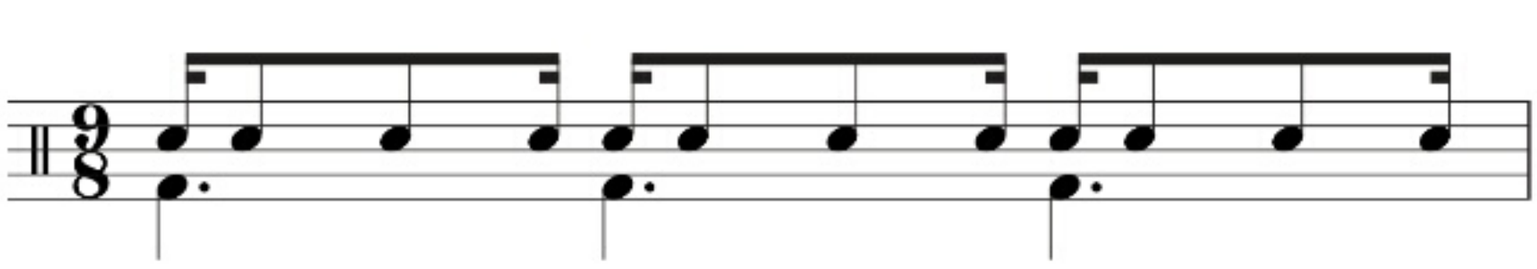
with drums 23

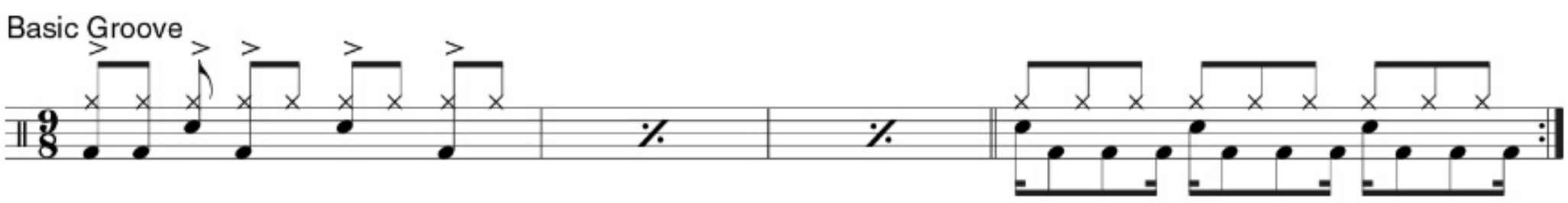
without drums 24



Additional Idea Grooves

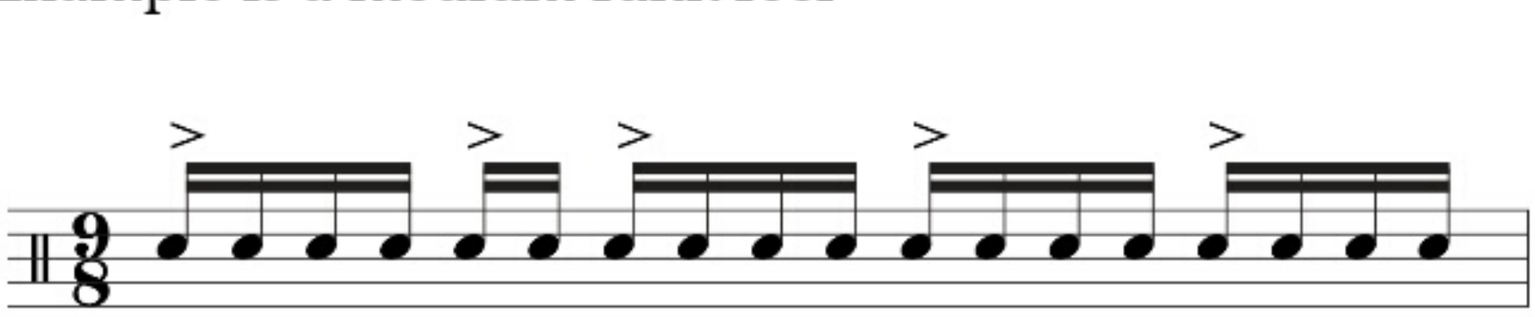
Here are six other Basic and Idea Groove Examples in 9/8. The first Example is a slow rock feel.

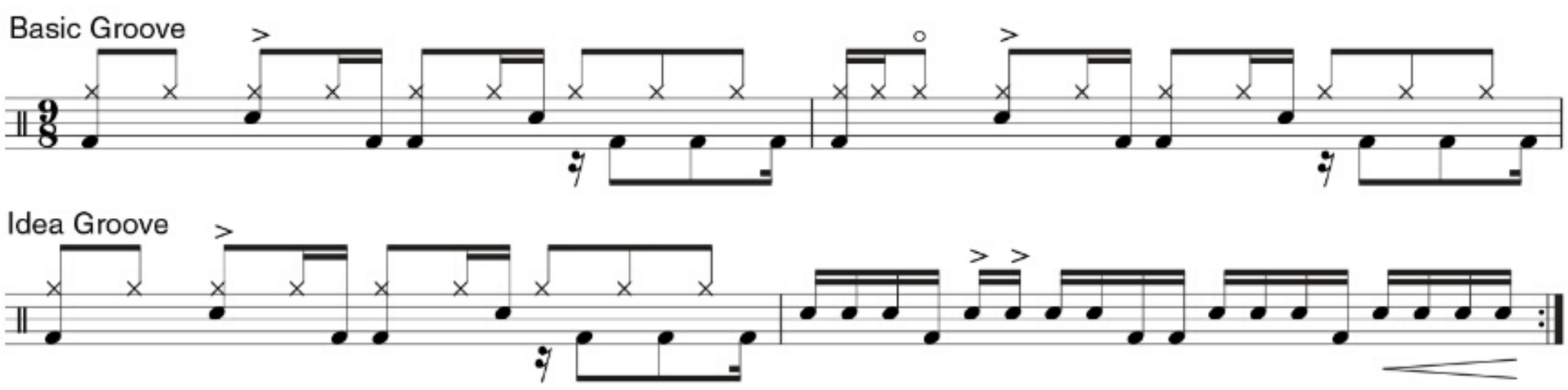




Idea Groove

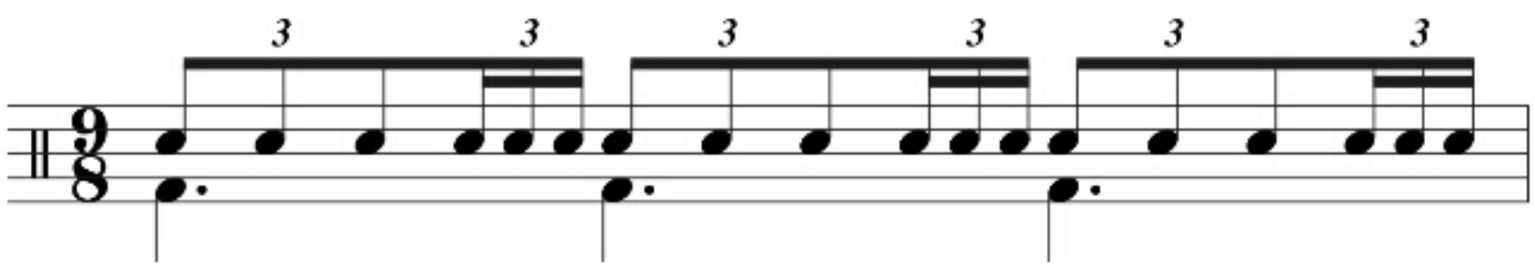
The next Example is a medium funk feel

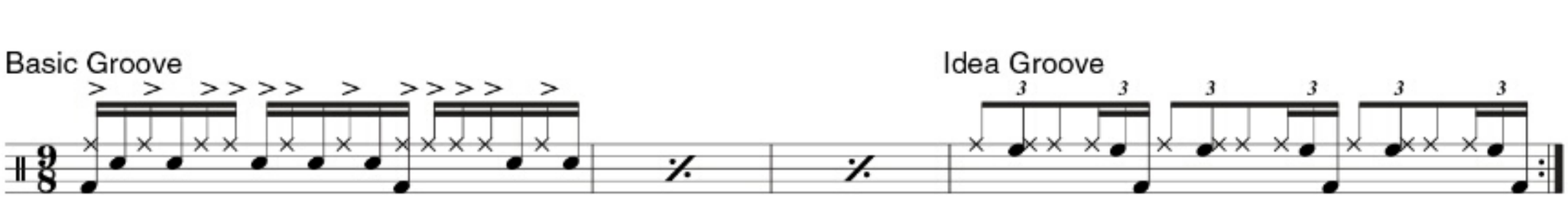




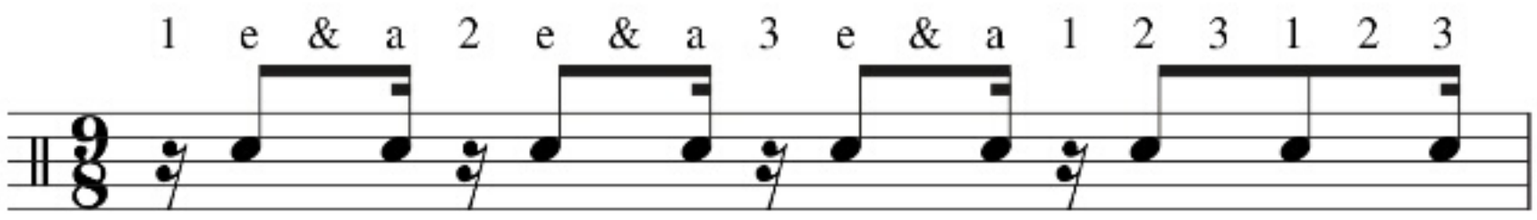
Idea Groove

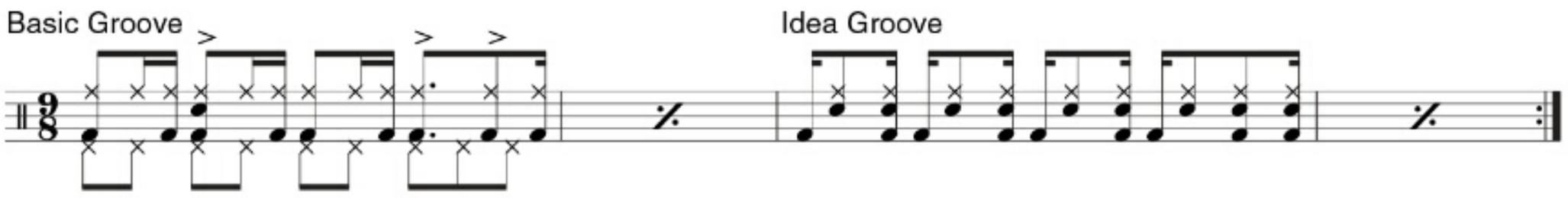
The following Example is a rock naningo feel.





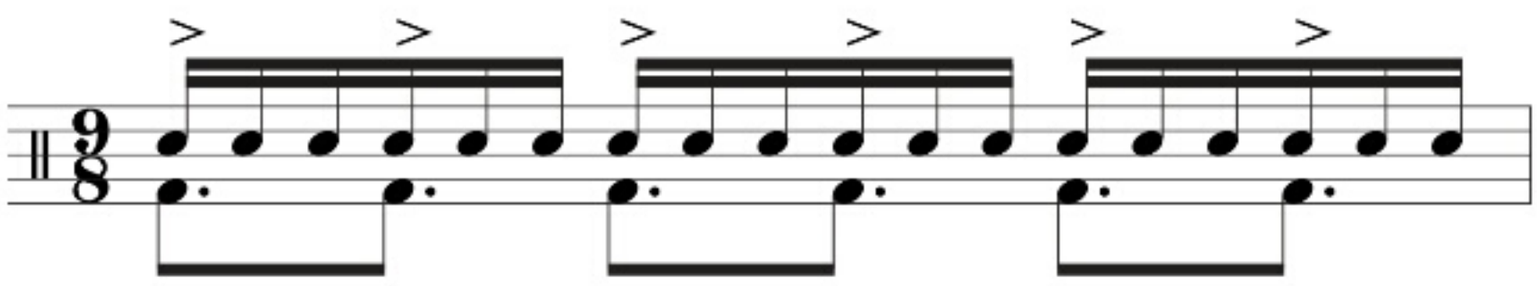
Idea Groove

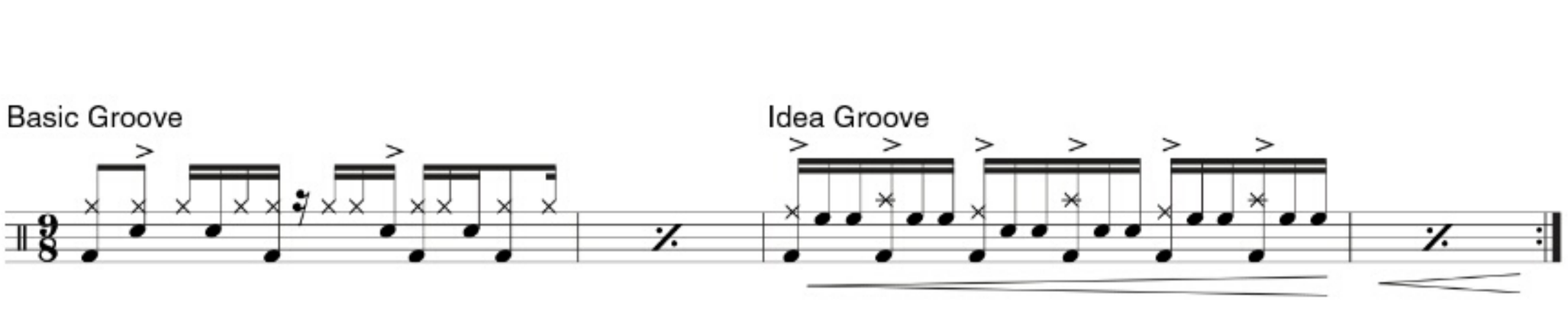




Here is a samba feel in 9/8.

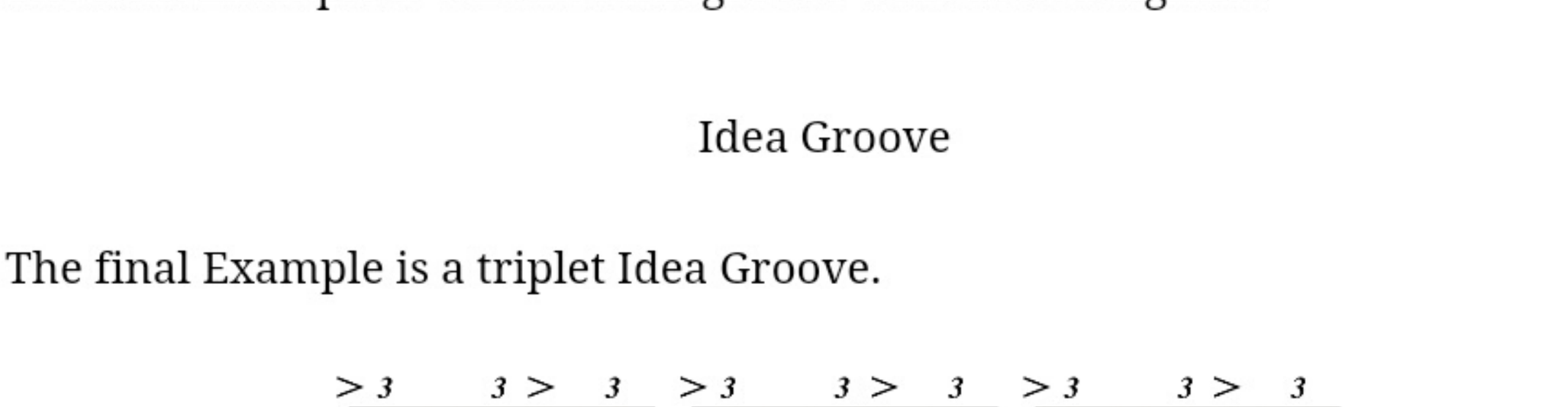
Idea Groove



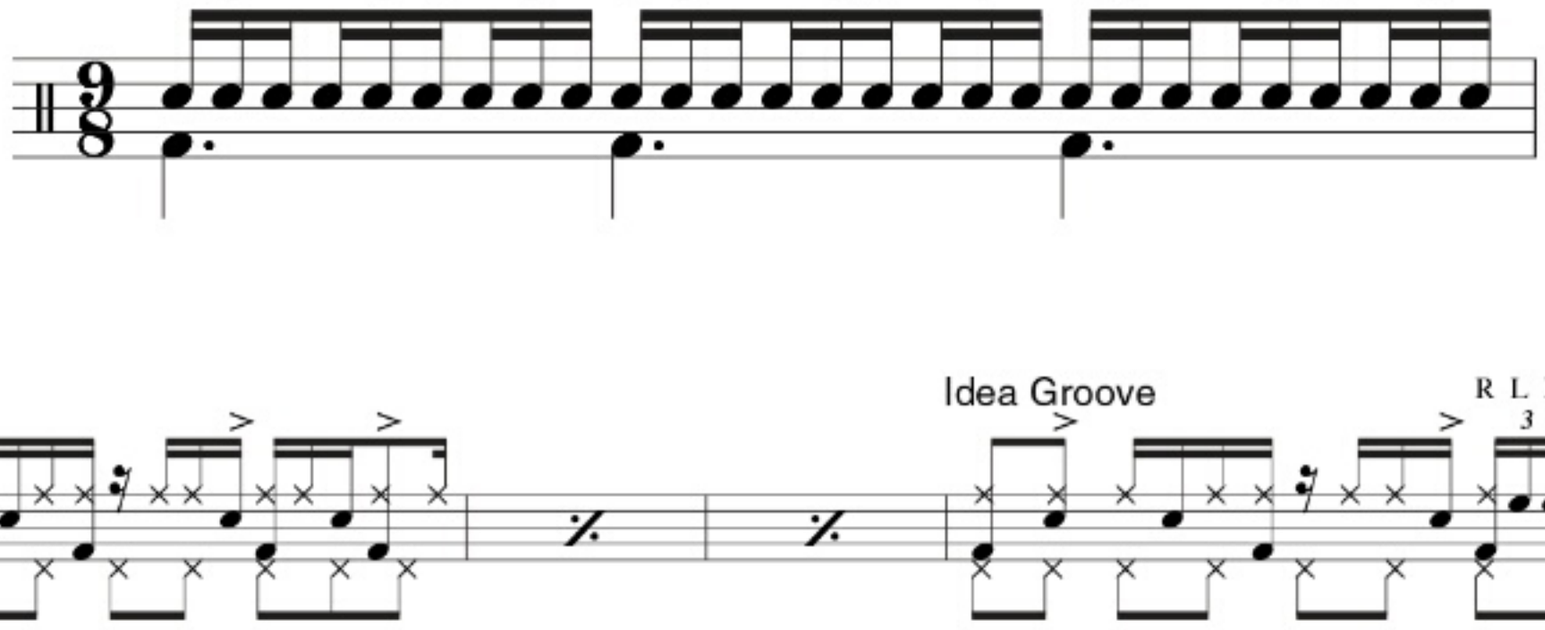


The next Example is a Latin funk groove with dotted eighths.

Idea Groove



The final Example is a triplet Idea Groove.



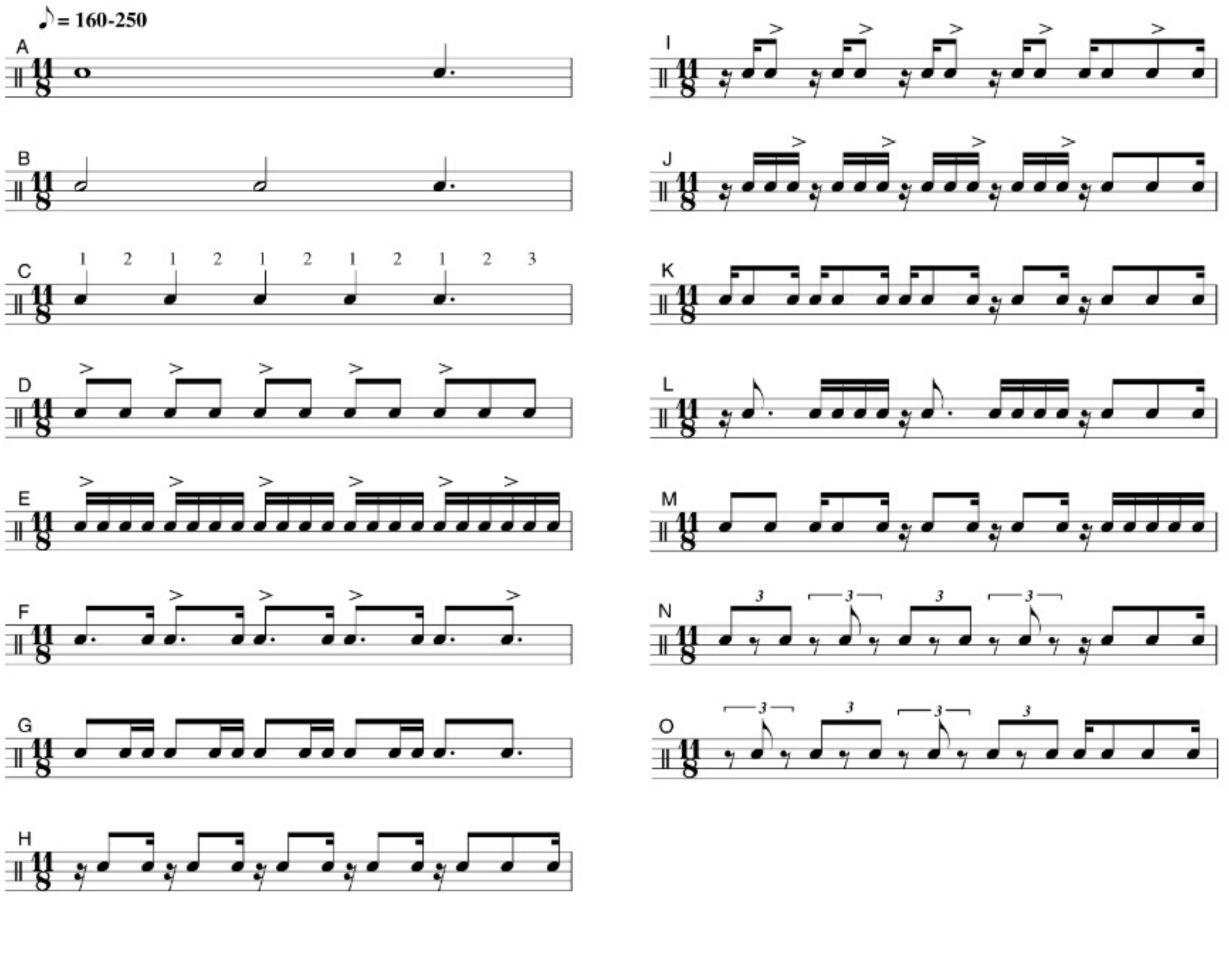
In this chapter we will start off using an 11/8 Rhythmic Guide with a 2+2+2+2+3 eighth-note subdivision (examples A-O). You will discover how different combinations of previous meters will make up 11/8; e.g., 5/8 + 6/8 = 11/8; 7/8 + 4/8 = 11/8.

The subdivision 3+3+3+2 (examples P-V) will give you six dotted-eighth notes in a row and one quarter note (example S). This subdivision makes a very good groove or turnaround phrase. We will also put the group of three in the middle of the phrase: 2+2+3+2+2 (examples W-BB). This seven-and-four subdivision creates a composite meter, which we will go into in more detail next chapter.

Let’s begin with the Rhythmic Guide in 11/8. Listen to audio track 25 and then follow the Exercises.

11/8 Rhythmic Guide #1

25



Exercise 1: Start off by playing hand-to-hand with an eighth-note pulse counting 1-2,1-2,1-2,1-2,1-2-3. See Example D. Use your hands, not your drumsticks.

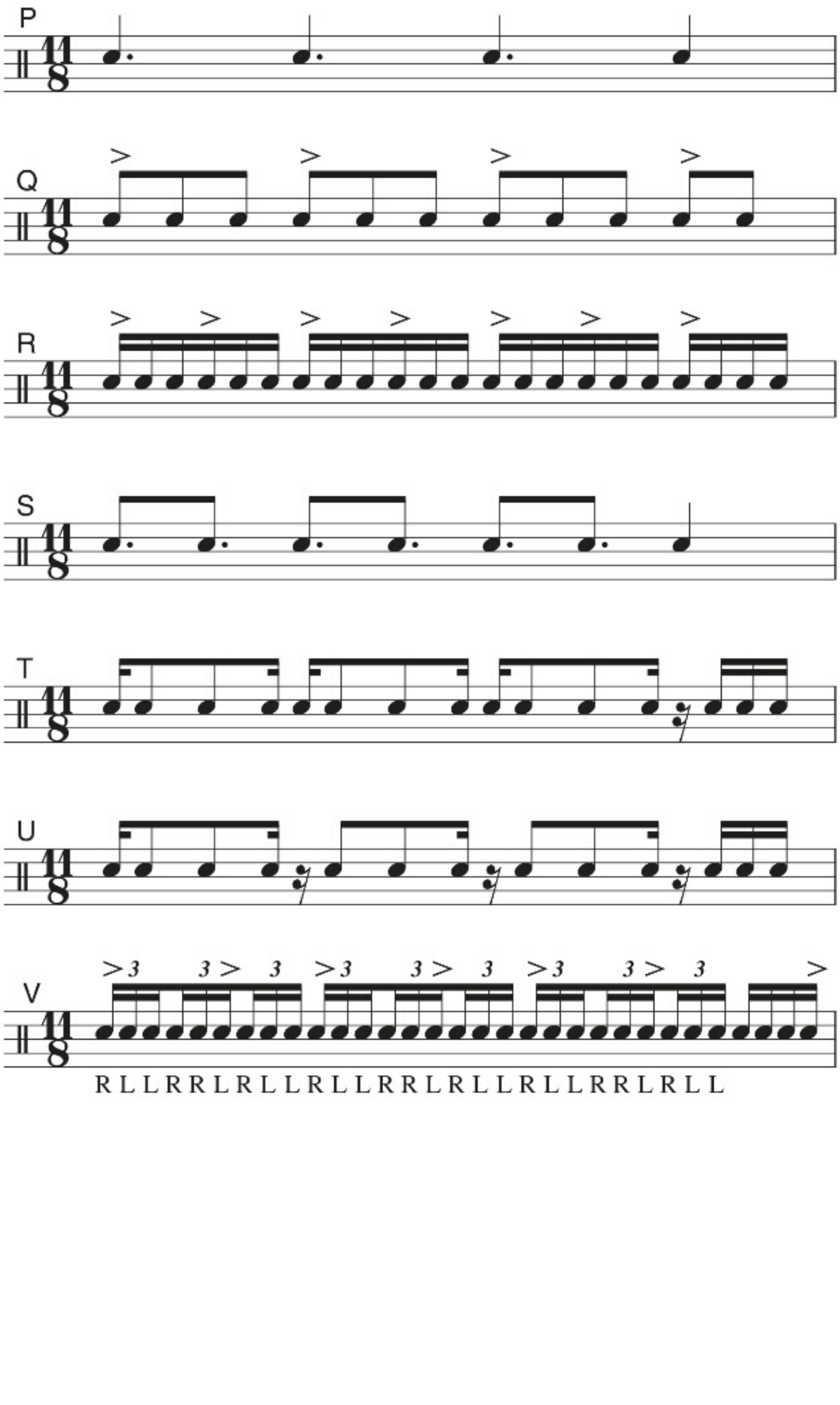
Exercise 2: Play Examples B, C, or F as an ostinato in the right foot while playing Examples A through O against it. This will help you to internalize the feel of the rhythms, as in the previous chapters. Keep in mind that you’re working on three different time feels: (1) your internal clock, (2) with a metronome/click, (3) with a drum machine or sequencer. Practice and play using all three methods.

Exercise 3: Pick up your sticks and play sixteenth notes in Example E on the hi-hat, while playing Example F on the bass drum. This will give you an 11/8 samba feel. Play Examples A through O on the hi-hat against Example F on the bass drum. You will notice that in the 2+2+2+2+3 subdivision, your four groups of 2’s become a 4/4 bar. Bring your 4/4 rhythms and grooves into the 11/8 groove.

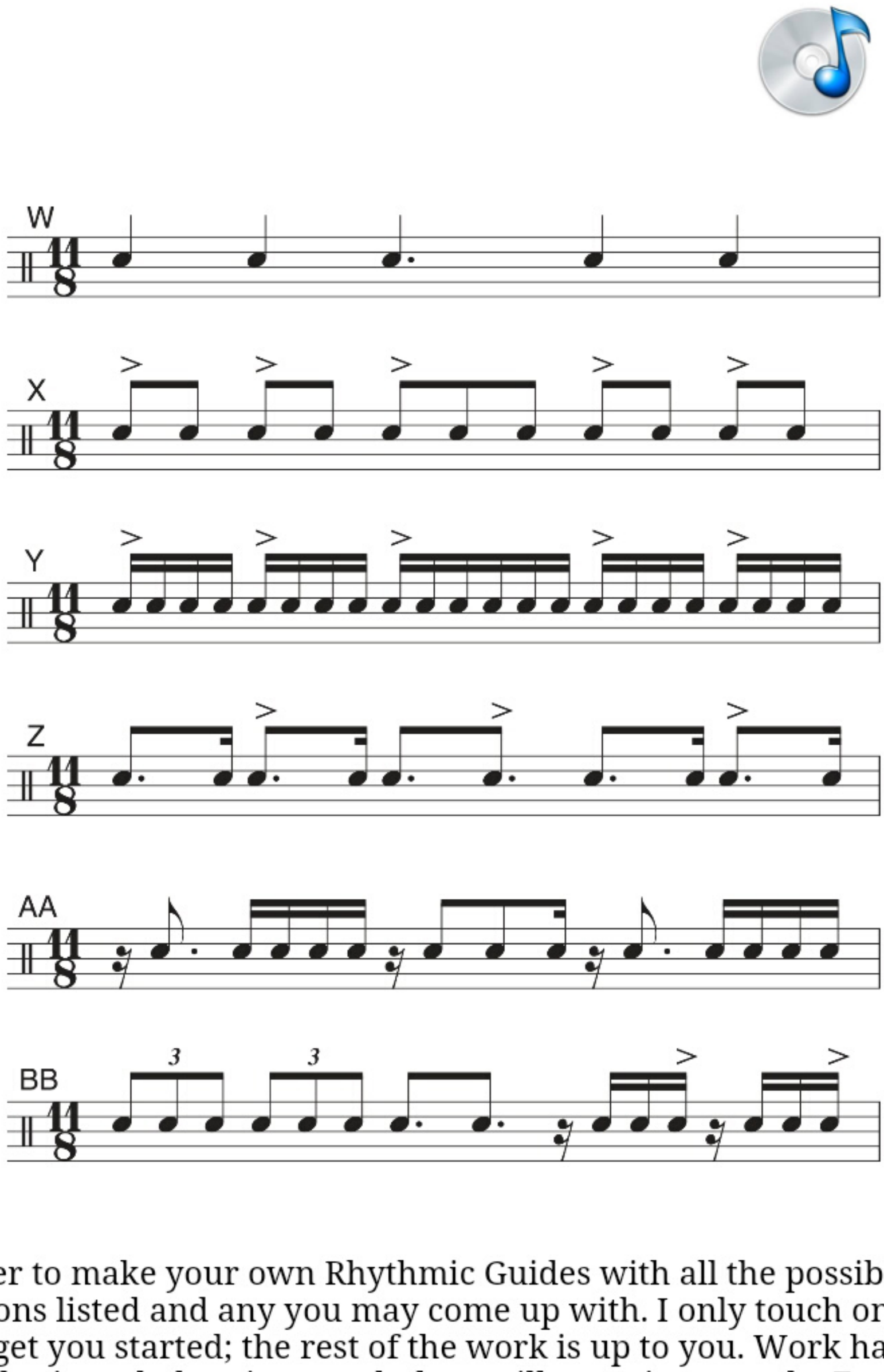
Listen to audio tracks 26 and 27 and use the same three Exercises with the

11/8 subdivisions 3+3+3+2 and 2+2+3+2+2. Also experiment with 3+2+2+3+1.

11/8 Rhythmic Guide #2



11/8 Rhythmic Guide #3



Remember to make your own Rhythmic Guides with all the possible subdivisions listed and any you may come up with. I only touch on a few per meter to get you started; the rest of the work is up to you. Work hard at it and your rhythmic and phrasing vocabulary will grow immensely. Every time you write down a new rhythm and run it through the Five Steps to Musicality, you have then added that new idea to your musical vocabulary for life! Have fun and groove hard.

Five Steps to Musicality

Now run the 11/8 rhythms down The Five Steps to Musicality. We will use Example V in the 11/8 Rhythmic Guide as our first Idea Groove.

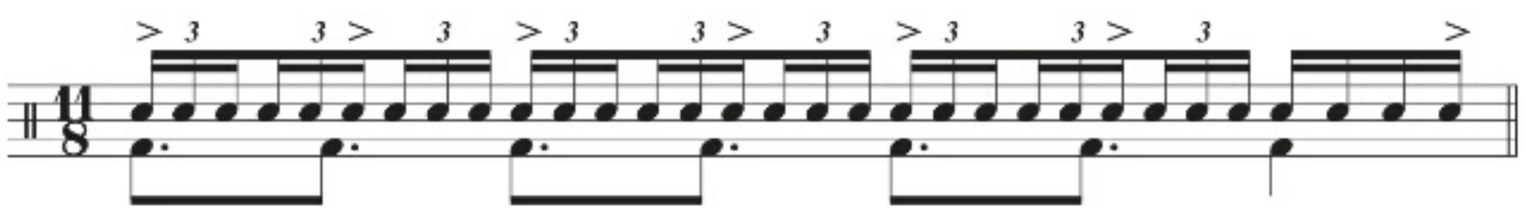
Step 1: Technique

A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Idea Groove



Step 2: Time

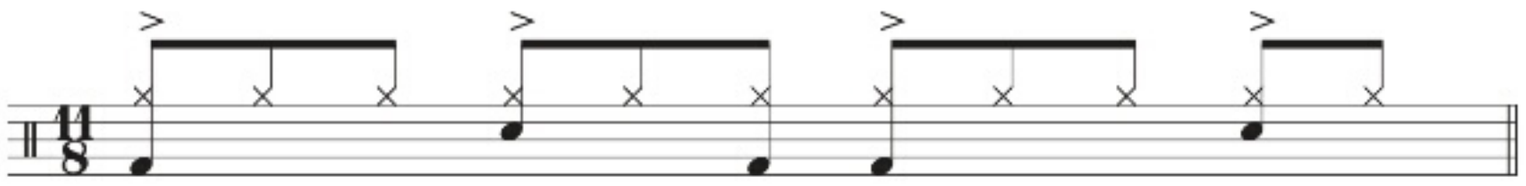
A. Play the idea on the snare drum, using a metronome.

B. Play the idea on the snare drum, using your internal clock.

Step 3: Time Feel

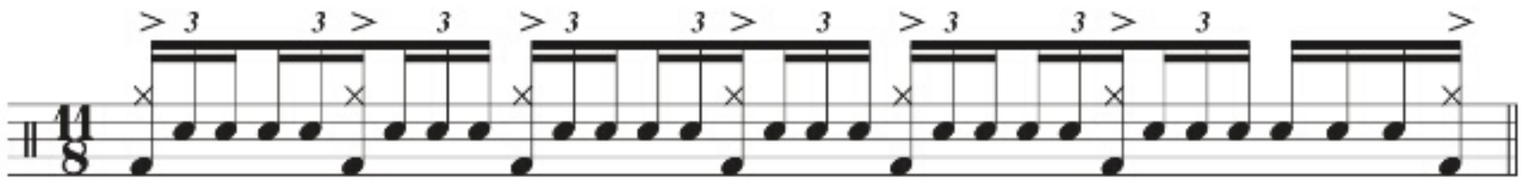
A. Select a style (jazz, rock, funk, Latin, etc.)

B. Play a Basic Groove in that style.



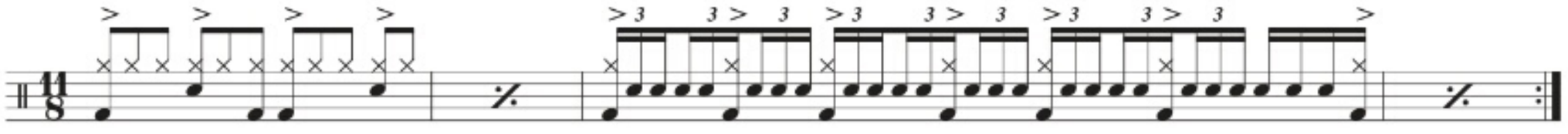
Basic Groove

C. Orchestrate your Idea Groove as a timekeeping phrase in that style.



Idea Groove

D. Play two bars of the Basic Groove, then two bars of the Idea Groove. Repeat the four bars over and over. Concentrate on making your Idea Groove come from the time feel of your Basic Groove



Remember that you're developing your time feel in the chosen style. (Note: Do not use your idea groove as a fill yet.)

Step 4: Phrasing

A. Play: 2 bars Basic Groove, 2 bars Idea Groove;

4 bars Basic Groove, 4 bars Idea Groove;

6 bars Basic Groove, 2 bars Idea Groove;

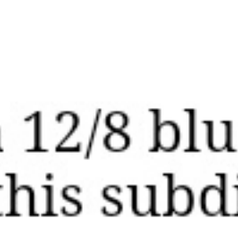
8 bars Basic Groove, 4 bars Idea Groove;

8 bars Basic Groove, 8 bars Idea Groove.

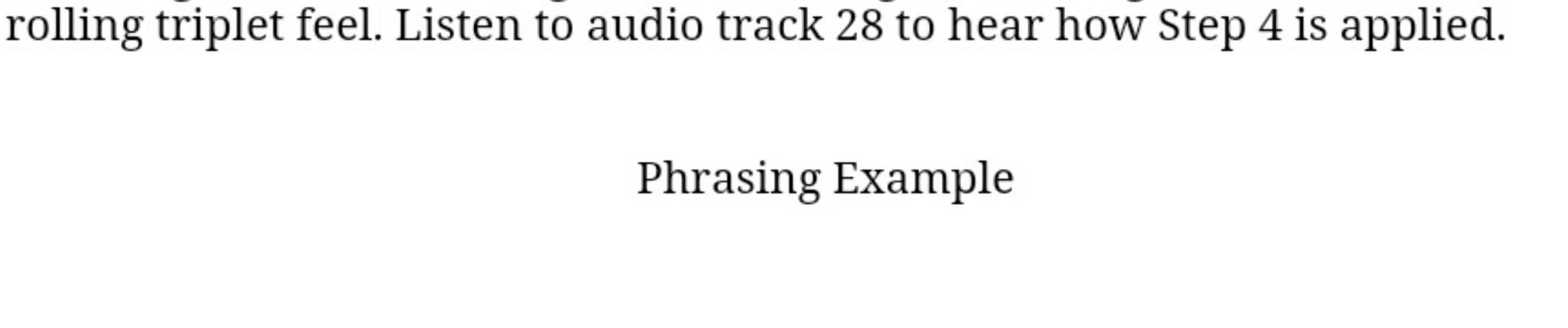
B: Think about your sound, different orchestration possibilities, fills, dynamics, and different tempos.

By dropping one eighth note at the end of each bar of a 12/8 blues feel we get an 11/8 blues feel. Bring your 6/8 ideas into 11/8 using this subdivision. Also note that on the turnaround we have sixteenth-note triplets. The cymbal accents give us a dotted-eighth note feeling. This Idea gives a nice accelerated, rolling triplet feel. Listen to audio track 28 to hear how Step 4 is applied.

Phrasing Example



28



Step 5: Form

Now that you are comfortable with 11/8 rhythms and the first four steps of the

Five Steps to Musicality, it's time to groove with Chart 5.

A. Your Basic Groove and your Idea Groove will make up phrases that relate to a song form. Use the chart to practice song-form phrasing.

B. You can also practice with a song of your own choice.

Listen to Chart 5 in 11/8 on audio track 29, and then play along to audio track 30 and develop your own Basic Groove throughout the chart using an 11/8 feel. Experiment with different rhythms and phrases. Remember to use my rhythms and grooves first. Once you have mastered them, move on to your own rhythms and grooves and choose any style to run them through the Five Steps.

The following Chart Notes will guide you with the song form and time feel.

11/8 rock/blues feel

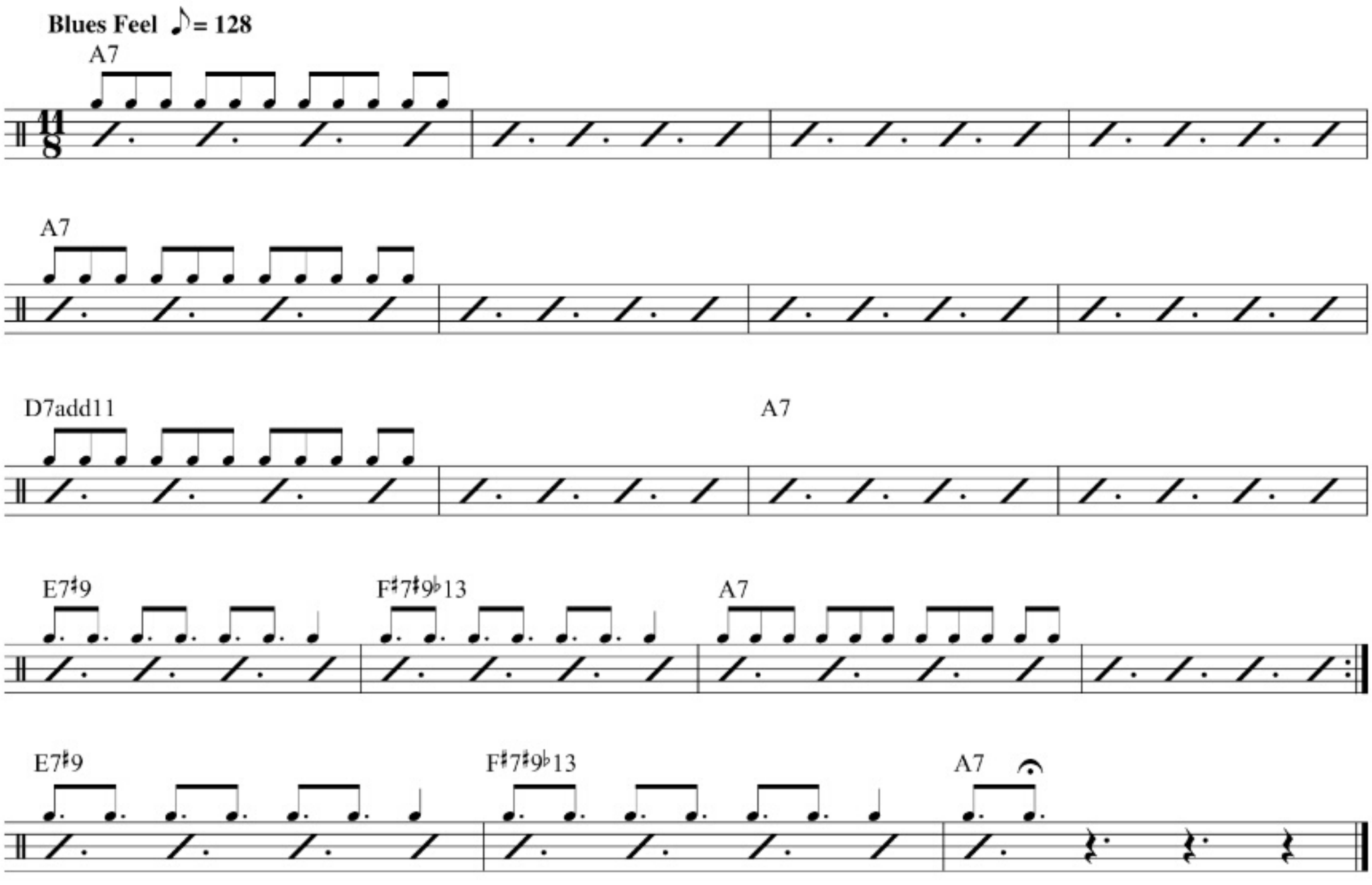
Standard 12-bar blues form with 4-bar intro

Play two times through, then take 3-bar ending

Chart 5: 11/8

with drums 29

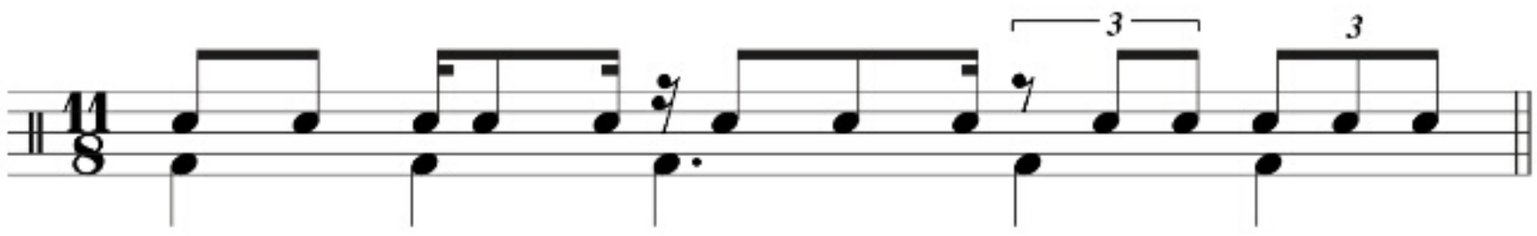
without drums 30

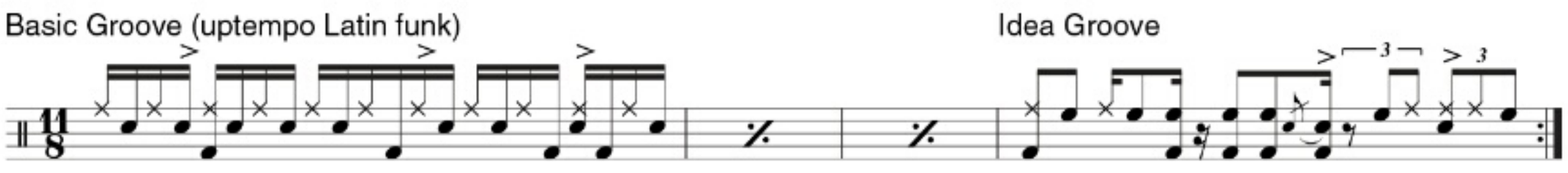


Additional Idea Grooves

Here are three other Basic and Idea Groove examples in 11/8. Have fun and groove hard. We'll start with an uptempo Latin funk groove with a 7+4 subdivision.

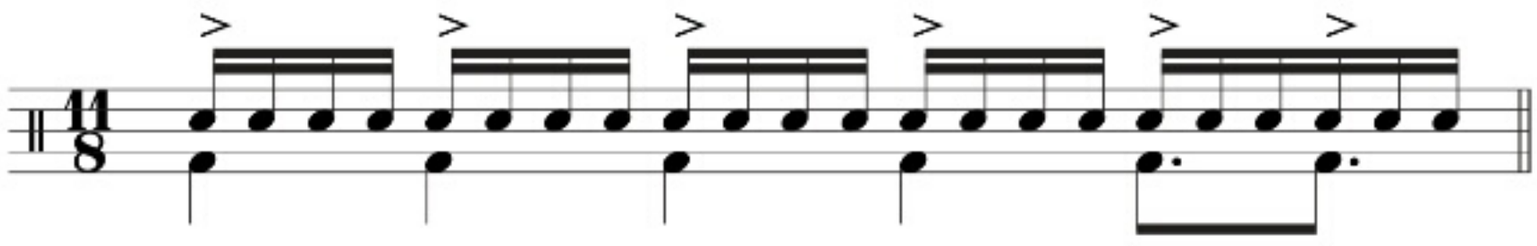
Idea Groove

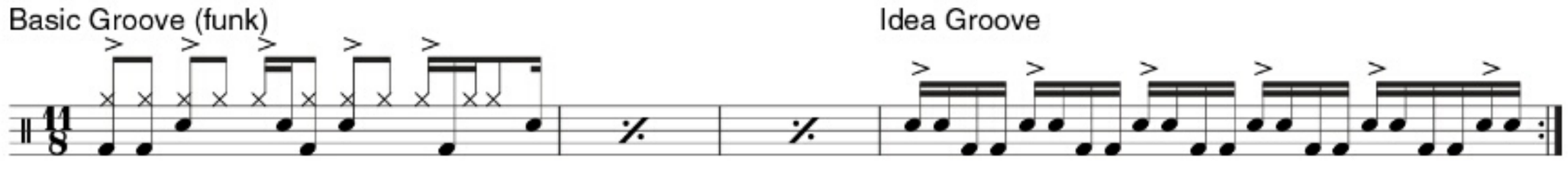




Next is a funk groove with a 2+2+2+2+3 subdivision.

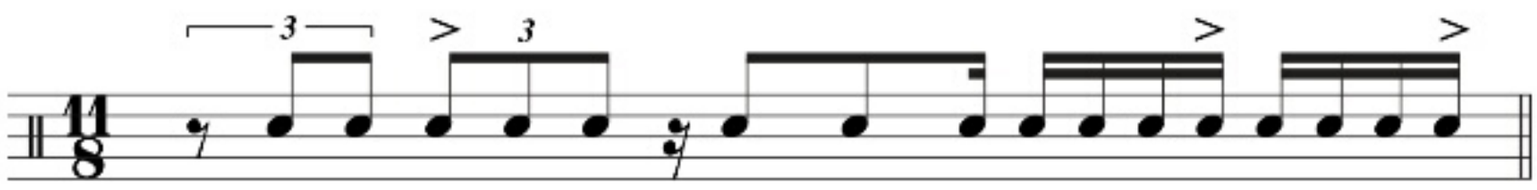
Idea Groove

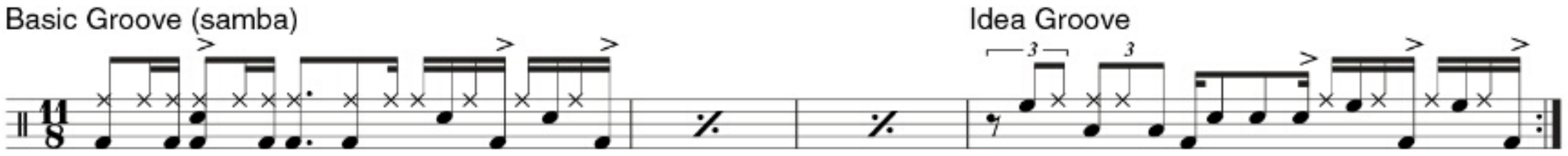




The final example is a samba with a 2+2+2+2+3 subdivision. Play different left-hand rhythms against the ride and bass drum.

Idea Groove





It is now time to explore Compōsite Meters. A Composite Meter is two smaller meters that make up a larger meter. For example:

5/8 + 6/8 = 11/8

7/8 + 6/8 = 13/8

7/8 + 4/8 = 11/8

5/8 + 5/8 + 3/8 = 13/8

7/8 + 8/8 = 15/8

7/8 + 7/8 + 6/8 = 20/8

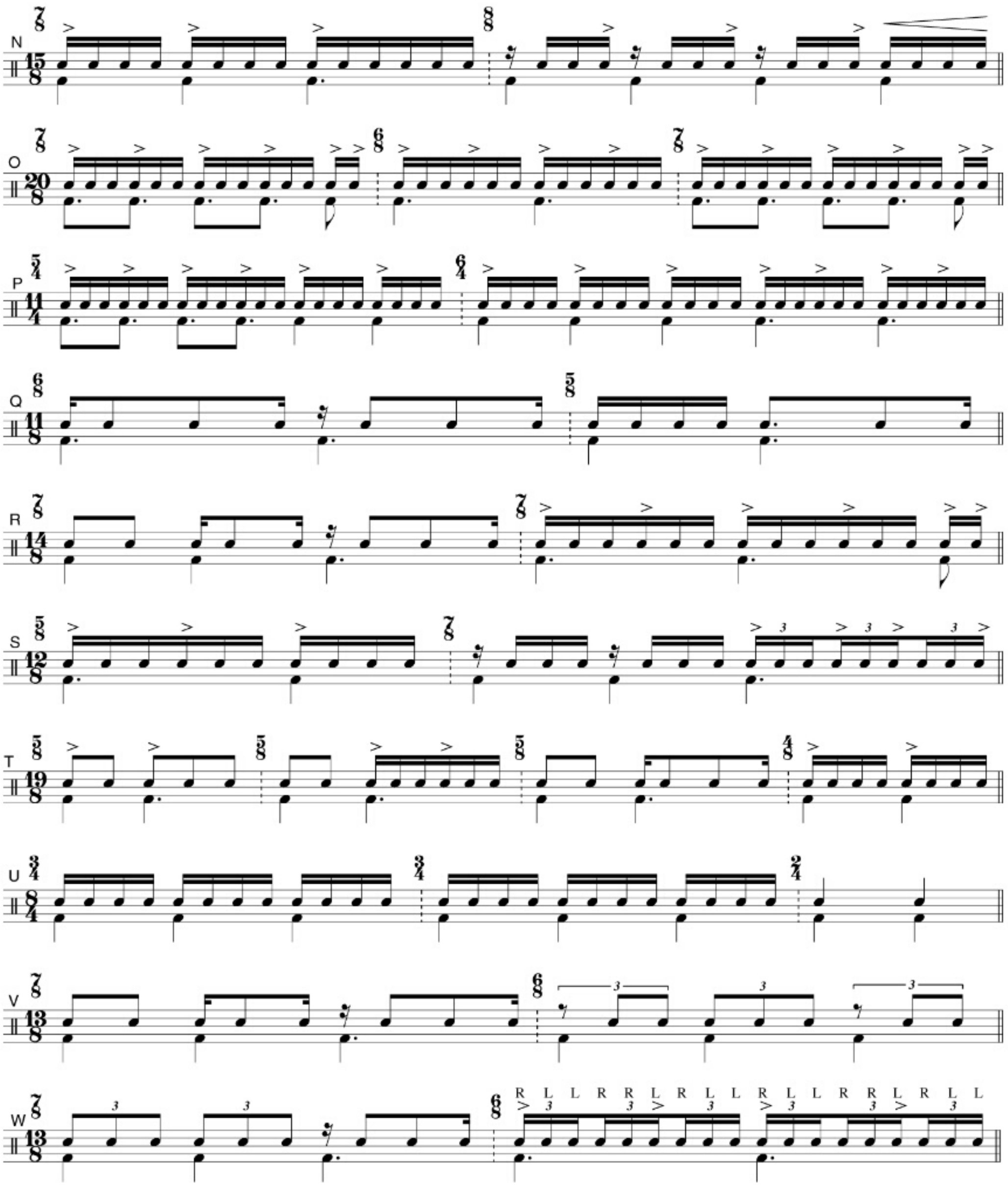
7/8 + 7/8 + 6/8 = 20/8

...and so on. The possibilities are endless. We will use our past knowledge of smaller meters to make larger, composite phrases. This will help you when a composer writes longer phrases, like 20/8 or 19/8. Look for the smaller subdivisions within the larger phrases.

Usually, longer phrases are written because the arrangement or melody of the composition dictates longer bar lengths. In a way, it is similar to the clave in Latin music. The clave is dictated by the melody of the composition. Keep in mind that, as a drummer or percussionist, your job is to support and enhance the melody at all costs. Always protect the groove and support the melody.

Let's begin with the Rhythmic Guide to Composite Meters. These examples are not demonstrated on the audio. Take your time and figure them out slowly. You now have the skills to master these rhythms. Don't let the longer phrases intimidate you. They are just smaller meters making up larger meters.

Composite Meters Rhythmic Guide



Exercise 1: The Rhythmic Guide begins by combining 7/8 and 6/8 to make 13/8. Start off by playing hand-to-hand, using an eighth-note pulse, and count "1-2,1-2,1-2-3,1-2,1-2,1-2" (see Example B). Play using your hands on a hand drum, not your sticks.

Exercise 2: Play Example A as an ostinato on your bass drum and play Examples A through M with your hands against your bass drum. Remember to use a metronome and follow the BPM range. Feel how the bar splits 7/8 and 6/8. Keep in mind that you are bringing 7/8 and 6/8 ideas into 13/8. Play through the imaginary barline or go over the barline. (We will discuss playing through and over the barline in Chapter 7.)

Exercise 3: Pick up your sticks and play sixteenth notes in Examples A through M on the hi-hat while playing Example E on the bass drum. This will give you a 13/8 samba feel. Be aware of bringing a "two feel" into the 13/8 samba as discussed in Chapter 5. The more you work on the samba ostinato in the bass drum and mix up the other rhythms on your hi-hat, the more independent of each other they will become.

Use the same three exercises with the other Composite Meters in the Rhythmic

Guide to write your own rhythms and grooves.

Five Steps to Musicality

It is now time to run Composite Meter rhythms and grooves down the Five Steps to Musicality. In this chapter, I did not write out orchestrated groove and fill examples on the drumset, nor is there an audio drum example. If you have been working your way through the book, you now have many rhythms and grooves written out from the preceding chapters. It's time to bring my written ideas and your ideas into this chapter and create original grooves, fills, and turnarounds on your own. Use the patterns in the Rhythmic Guide as starters. Simply follow the Five Steps slowly and do not move on to the next step until you have mastered the previous one. At this point, you should have all the tools to proceed in orchestrating your own Composite Meters, working through the Five Steps.

Step 1: Technique

A. Count your idea out loud.

B. Learn the sticking.

C. Memorize the phrase.

Step 2: Time

A. Play the idea on the snare drum, using a metronome.

B. Play the idea on the snare drum, using your internal clock.

Step 3: Time Feel

A. Select a style (jazz, rock, funk, Latin, etc.)

B. Play a Basic Groove in that style.

C. Orchestrate your Idea Groove as a timekeeping phrase in that style.

D. Play two bars of the Basic Groove, then two bars of the Idea Groove. Repeat the four bars over and over. Concentrate on making your Idea Groove come from the time feel of your Basic Groove.

Step 4: Phrasing

A. Play: 2 bars Basic Groove, 2 bars Idea Groove;

4 bars Basic Groove, 4 bars Idea Groove;

6 bars Basic Groove, 2 bars Idea Groove;

8 bars Basic Groove, 4 bars Idea Groove;

8 bars Basic Groove, 8 bars Idea Groove.

B: Think about your sound, different orchestration possibilities, fills, dynamics, and different tempos.

Step 5: Form

Listen to Chart 6: 13/8, on audio track 31. Then play along with Audio track 32. Think of it as simply 7/8 and 6/8 combined.

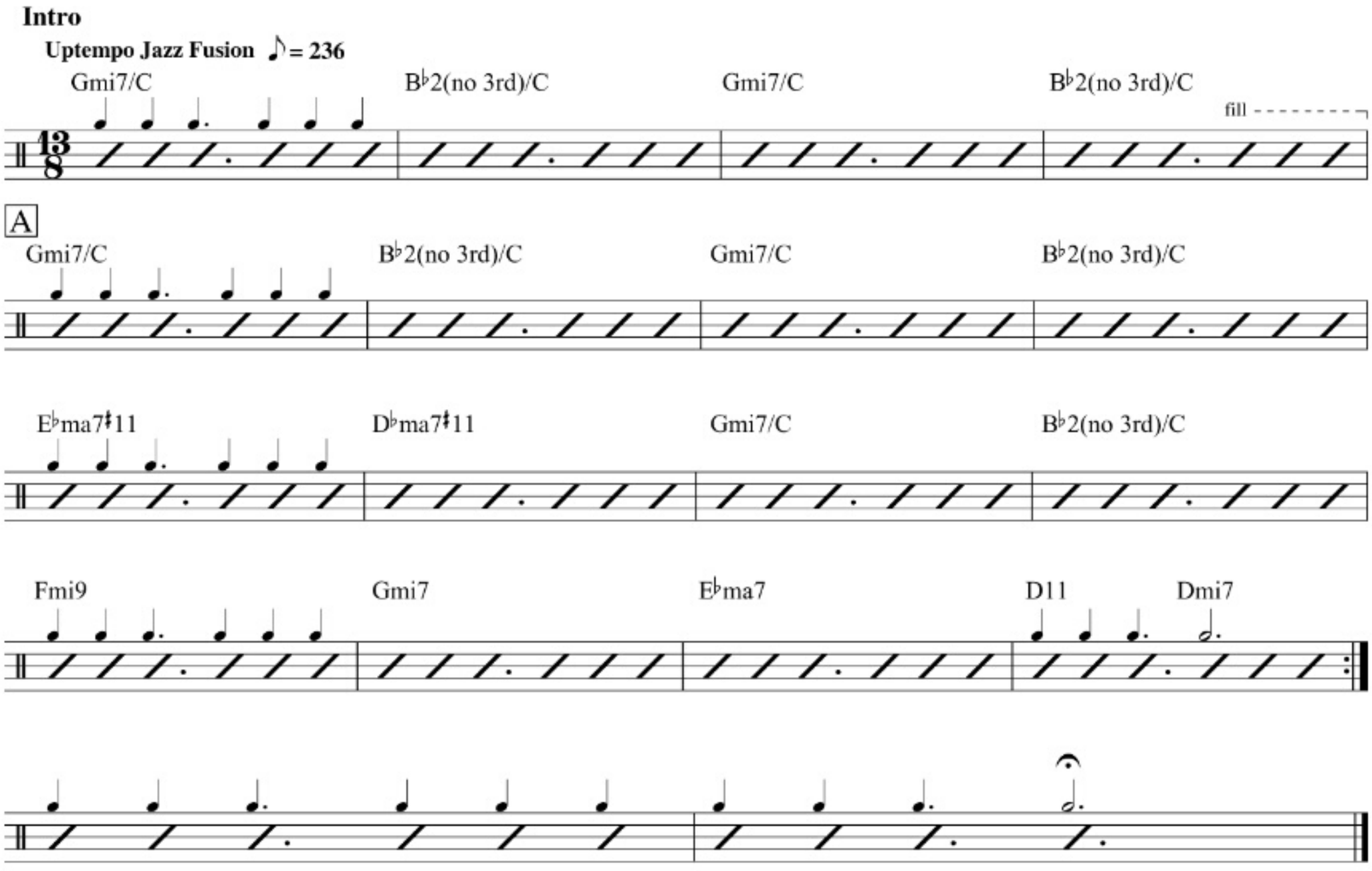
Note: When working on longer Composite Meters, try to hear bass tones with the ostinato rhythm in the bass drum. Drawing on your work through the previous chapters, these rhythms will come easily to you.

Chart 6 has an uptempo 13/8 jazz fusion feel played with brushes. Play it first with drumsticks and then try it with brushes or Blasticks. You should be able to come up with a variety of grooves for this chart. Go for it!

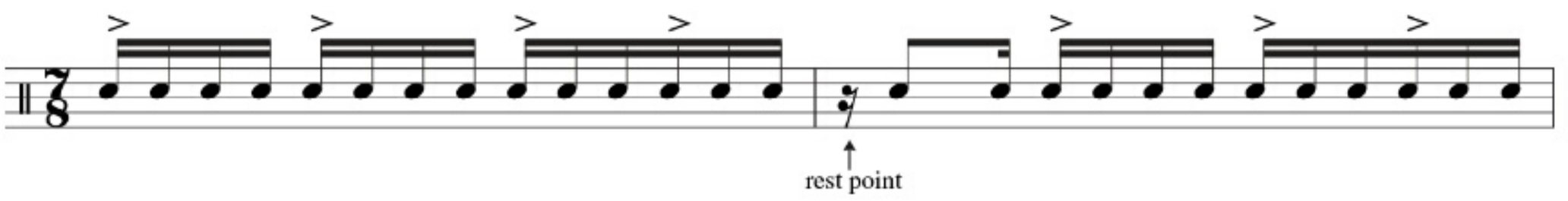
Chart 6: 13/8

with drums 31

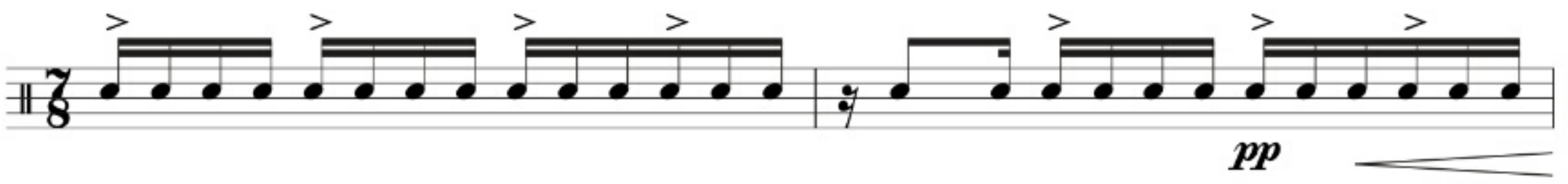
without drums 32

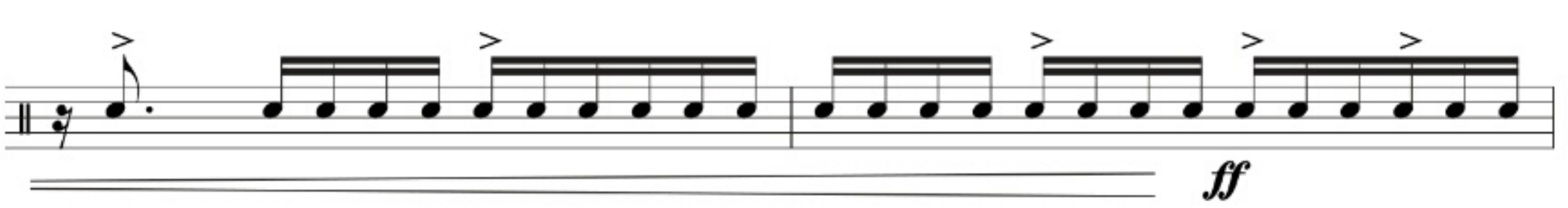


To play through or over the barline in an odd meter, we must first feel that meter very naturally playing a one-bar phrase. Let's use 7/8 as an example (see Chapter 3). Rest points are very important in playing over the barline. We must feel, but not play, a downbeat, which is usually beat one in the second measure, as in the following example.



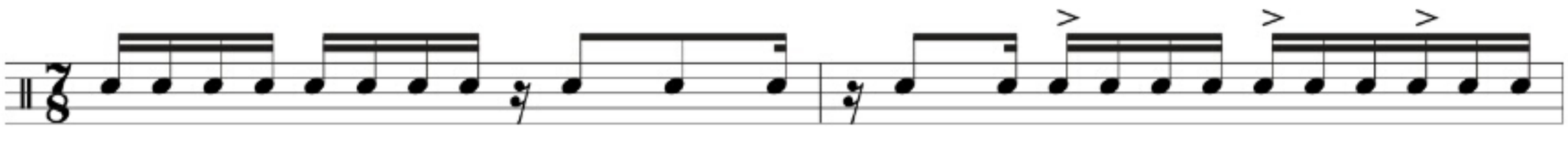
This phrase gets us through the bar and makes a longer-feeling phrase in 7/8.





The next example is a four-bar phrase using the same concept.

Note: Experiment with dynamics—soft to loud, etc.



Mixing up downbeats and upbeats is also a good approach to get you over and through the barline, as in the next example.

Exercise 1: Go back and work all the Rhythmic Guides in this manner. Play an example that has a strong downbeat into an example that has a rest on the second-bar downbeat. This will help you start to play through and over the barline.

Exercise 2: Write your own rhythms and grooves using this concept. Think two-, four-, and eight-bar phrases. You know the routine.

Exercise 3: Run your Ideas down the Five Steps to Musicality and play along with the charts on the audio tracks using this concept.

A very difficult situation at times is playing from one time signature into the next without dropping a beat, speeding up, or slowing down. So let's look at a few changing-meter charts. The eighth note will stay constant in these charts so you can set your metronome to an eighth-note click. Chart 7: 4-7-9 is on the audio tracks. Charts 8 and 9 are not on the audio tracks, but can be played on your own, with friends, or with a drum machine. If you have a sequencer, arrange your own rhythm section parts and play along with it. You now have the tools to do this. Listen to audio tracks 33 and 34, before you play to Chart 7.

Chart 7: 4, 7, 9

with drums 33

without drums 34

Chart notes:

4 bars 4/4 funk

8 bars 7/8 funk

9/8 turnaround phrase

play chart 3 times, then play ending

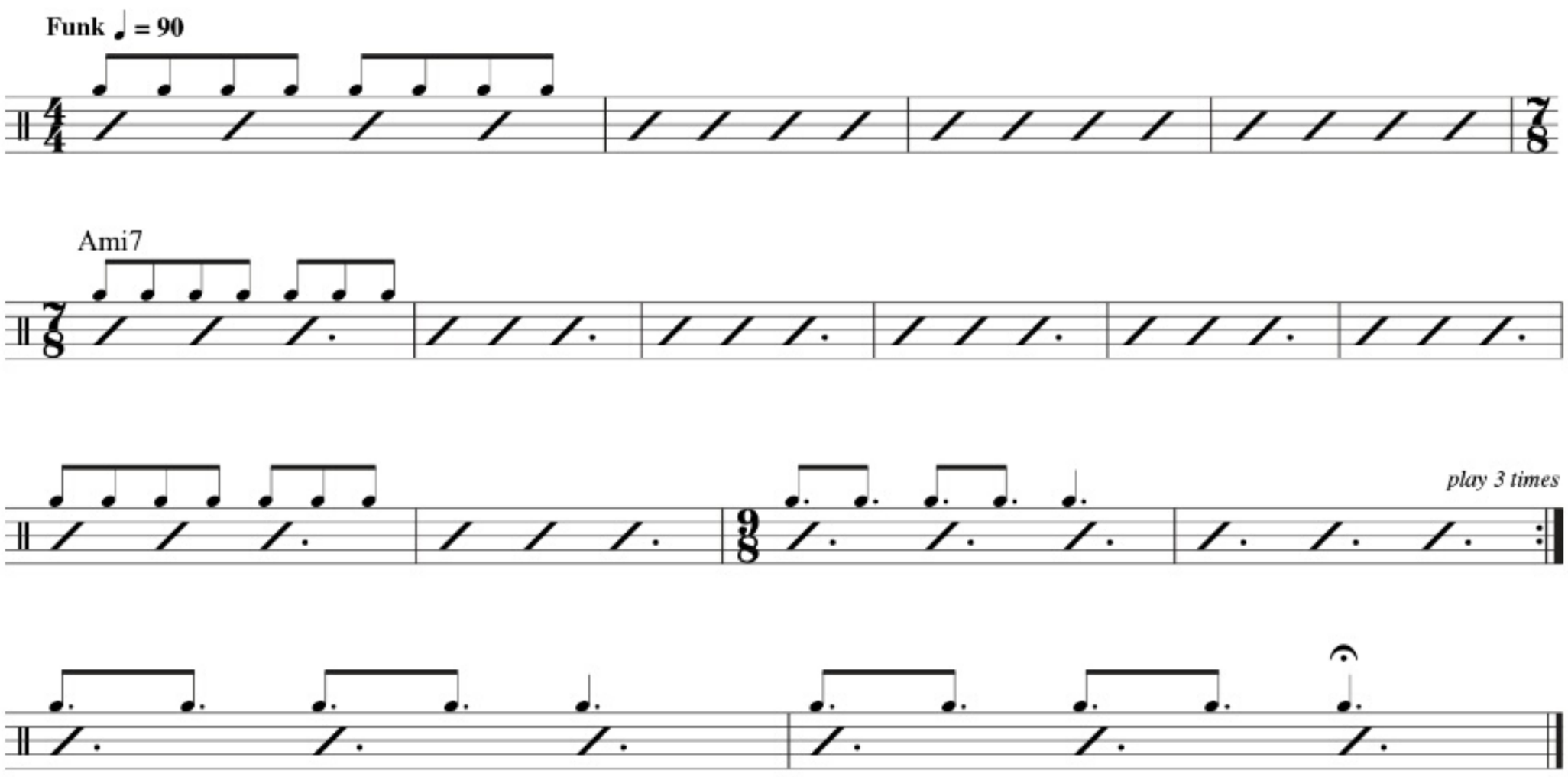


Chart 8: 4, 9, 7

Chart notes:

4 bars 4/4 funk

8 bars 9/8 Latin funk

4 bars 7/8 samba

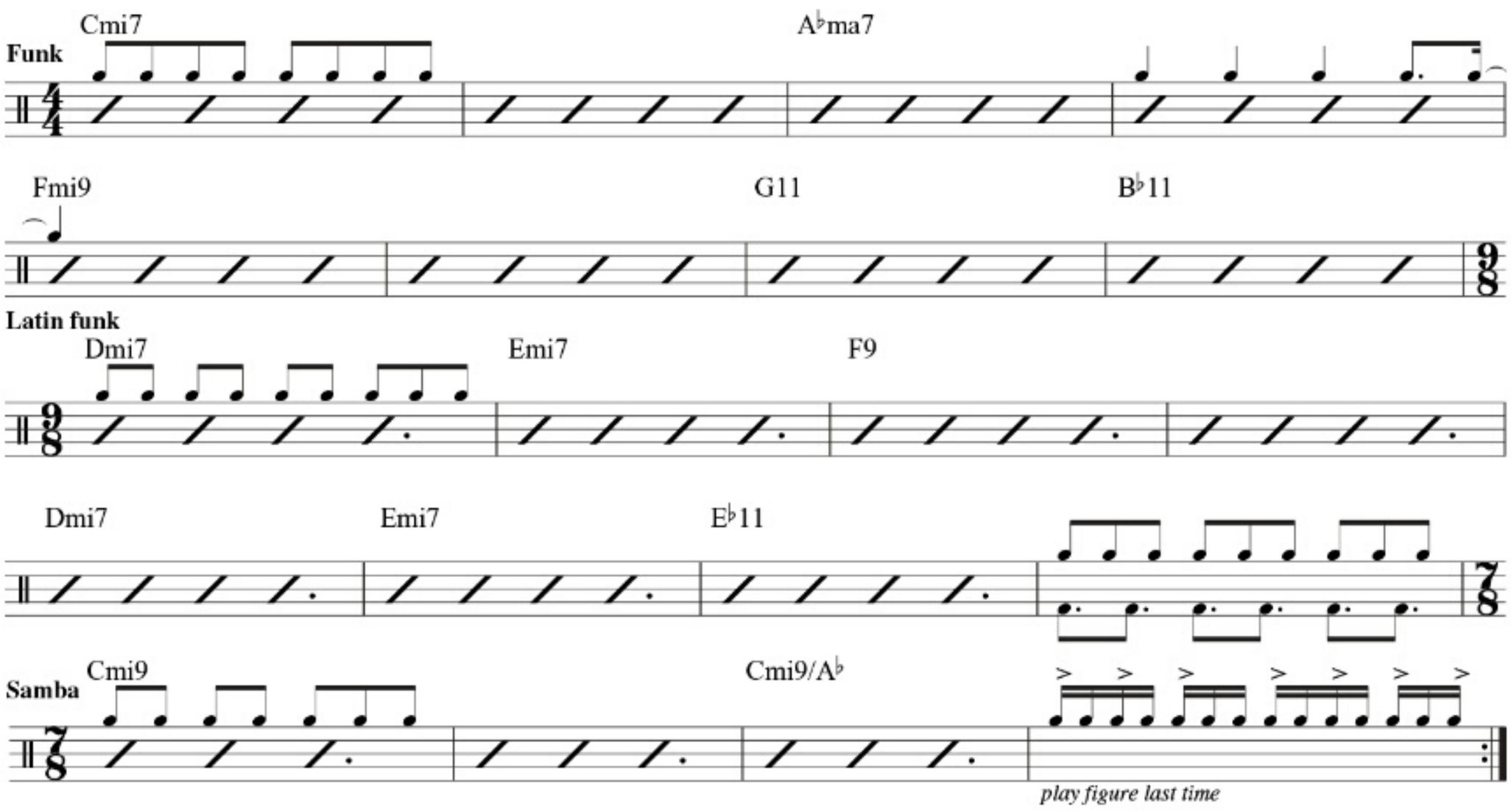


Chart 9: 9, 2, 7

Chart notes:

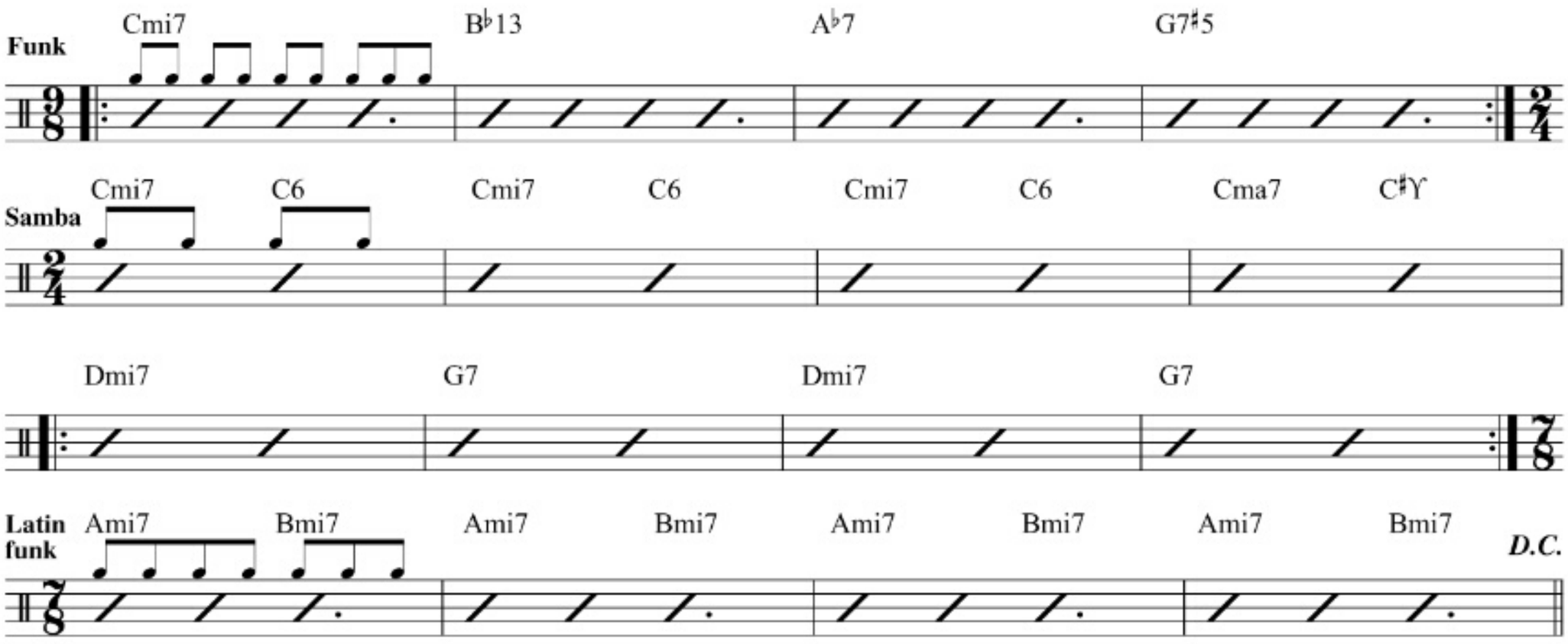
8 bars 9/8 funk

12 bars 2/4 samba

4 bars Latin funk

Repeat ad lib

Write your own 7/8 ending



Conclusion

In closing, I would like to say that I hope your rhythmic vocabulary has expanded and your library of odd-meter grooves and fills has grown. Keep writing rhythms in different meters and continue to add them to your library.

Experiment with 4/4 and 2/4 rhythms using the same concepts in this book. I wish you much success in anything you may pursue.

Be well,

You can correspond with Ed Roscetti via his E-mail address:
bpmrecords@earthlink.net

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